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Music Manual

for use in

Daily Vacation Bible Schools

and

Week-Day Schools of Religion

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MUSIC MANUAL

FOR USE IN

Daily Vacation Bible Schools

and

Week Day Schools of Religion

First Edition

Edited and Compiled by
MARGUERITE HAZZARD
MUSIC SUPERVISOR
in the
DAILY VACATION BIBLE SCHOOLS
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EDITOR'S NOTE

THIS collection of hymns, songs, marches and quiet music is offered to the children and workers in the Daily Vacation Bible Schools and Week-Day Schools of Religion. It contains hymns gathered out of the wealth of our church literature, old and modern, with dates and items of interest concerning authors, composers and tune names. The average minister, teacher and layman knows little or nothing concerning the sources of our best known and best loved hymns. An effort has been made to give such items of interest with their historical settings.

The development of our church music has advanced hand in hand with the development in our religious thinking and teaching. We trace this development from the ancient Jewish melodies through the great Roman Catholic Church of the Middle Ages, through the introduction of congregational singing during the Reformation, down to our own present-day songs of Brotherhood and Service. Many of the great songs of the church seem a bit old for children, but some of these have been included because they come within their understanding if not within their experience. It is well for children to reach up in their hymns as in all other branches of learning. In our teaching we are preparing children to meet the experiences of life and these great hymns will provide for them, as they have so often for us, a means of expression in times of stress or great joy.

Special attention is called to the following features:

1. Black bars and unnecessary rests and holds in the hymns have been eliminated.

2. All tunes have been transposed to the range best suited to the voices of children.

3. All keys have been simplified where possible, avoiding double flats and sharps.

4. The words have been placed directly above or below the notes to which they are to be sung.

5. The hymns have been selected to supply the following needs, Worship, Praise, Service, Missions, Religious Education, Patriotism, Brotherhood, Peace, Justice, Thanksgiving, Nativity and Easter.

6. A Graded Index is included as a suggestion to graded schools.

7. A brief story in connection with each hymn is suggested. There has been no attempt made to grade these suggestions. They are offered as helps to the leaders in the preparation of their own stories.

8. Folk-Songs, songs of the child's experience and old rounds are included.

9. Standard marches and a few well-known classics for quiet music are also included.

MARGUERITE HAZZARD
MOUNT VERNON, NEW YORK
March, 1923

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INSTRUCTIONS FOR THE LEADER

OBJECT

Our object is the development of Christ-like character in the child. We are helping little children to become better Christian Citizens. So, if we are to contribute to their lives, we must know what we are about and why we are about it. We must have a constructive plan of instruction for we can only help children by teaching them.

In the Music Department we teach the words and music of hymns and songs, but this is by no means all. We are laying the foundation of human character and we contribute into that foundation the literature of the church; beautiful words and stirring tunes, the old hymns that have lived through the ages, the folk-songs of all nations, the new songs of service, patriotism and brotherhood together with the songs of the child's world. Yet, these in themselves are not enough. We bring to our work our personality, our sincere effort, our careful preparation and our desire to help in the Master's work.

We select each song on our program, knowing why we wish to sing it. We have a definite reason for selecting it and this means that a definite result is to be gained. So, we make our plan and endeavor to live up to it. We give always our best and are satisfied with nothing less than the best in return.

"Do your work, respecting the excellence of the work and not its acceptableness."—Emerson's "Conduct of Life,—'Wealth.' "

GENERAL DIRECTIONS

1. Do not attempt to teach a song until you know it yourself, until it has become a part of you.

2. Be sure that you have learned both words and music correctly.

3. You expect the children to learn the songs. If you hold a book, you do not set a good example.

4. Inspire enthusiasm.

5. Awake and keep alive in the children the desire to sing.

6. If you teach the spirit of the words the expression of the song will take care of itself.

7. Learn the whole song or hymn. Second and third stanzas should be as carefully practiced as the first.

8. Lay the foundation of the habit of thinking. Ask the children to listen, then to think before they sing. Always avoid allowing them to imitate you.

9. Require respect for the music. Gum-chewing, swaying to the music, disorder and inattention are to be discouraged.

10. Be alert, cheerful and happy in your work, always remembering that you need poise, quiet force and sponaneity to reach the children. Avoid too much smiling.

11. Teach from the child's point of view and from his experience.

12. If a mistake is made in a hymn during the opening exercises, finish that verse and go on to the next number on the program. Little children form habits so easily that it is not safe to repeat the mistake. Never make a correction during the devotional exercises, wait until the music period.

13. Watch the mood of the children. If they are boisterous, give them a stirring song or march to use up some of their energy. Another time try quiet music on the piano. Remember that the weather has much to do with the moods of children.

MUSICAL DIRECTIONS

1. TEMPO is the speed of the song.

RHYTHM is its pulse or life.

MELODY is its tune.

WORDS are its story.

EXPRESSION is made up of TEMPO, RHYTHM, MELODY, WORDS and not of the qualities of being LOUD and SOFT.

2. Avoid retards. This is group singing, not solo work. If you drag the endings of the hymns, you kill the spirit. The composers wrote the music the way they wanted it sung.

3. Give each note its right value. A quarter note is a quarter note and not a half note nor an eighth.

4. Sing all songs as the composer wrote them.

5. Avoid slurring and swooping. All intervals should be clear and distinct.

6. Difficult intervals should be practiced. Have the children listen, then let them decide whether to sing up or down. When you are sure that they have heard the interval, let them sing it.

7. The letters, p, pp, f, ff, are signs showing quantity and quality of tone and have nothing to do with the tempo. We are all tempted to sing more slowly when we sing softly.

8. A rest means silence.

9. Watch carefully the pronunciation of all words. Song is sustained speech and careless diction is unpardonable.

10. Teach by substituting the correct way and avoid calling attention to the incorrect.

11. Begin to sing when every child is looking at you. Always stand in front of the children and lead the singing.

INSTRUCTIONS FOR THE PIANIST

1. Place the piano so you can watch the leader.
2. If you are the leader as well as the pianist, place the piano so you can see the children. Never turn your back toward the leader or children.
3. Practice all songs with the leader before they are presented to the children.
4. Play the music exactly as it is written.
5. Emphasize the melody. That is the part the children sing and they must hear it clearly.
6. Avoid doubling the bass. You are playing for children, not "grown-ups," and their light voices require a light accompaniment.
7. Watch your pedal. Better none at all than a blurred sound.
8. Before and after each song in this book, you will find two chords. Much of the order in your school depends upon the proper use of these chords.

   1st Chord,—attention, get ready
   2nd Chord,—rise.

   At the end of the song,
   1st Chord,—attention, get ready
   2nd Chord,—be seated.

   These chords should be obeyed promptly, quietly and in unison. They are orders and should be played as such.
9. Play a short introduction to each song. The first phrase is enough. Do not use the last line, as this very often gives no clue to the song and the children are unable to recognize what you wish them to sing. Only the oldest children should be asked to wait while a well-known song is played through before they begin to sing.
10. Use simple marches and be sure to accent the rhythm. Remember that children take short steps and even a steady march must move along in time to their tread.
    (a) Use a steady, quiet march when the children first come in from the street.
    (b) Use a bright, light march for exercises, one in which the time may be doubled for running.
    (c) Use a march with marked accent for all marching about the room and for all exercises.
    (d) Use a more quiet march for the end of the day and dismissal than you used for the opening of the session. The value of the whole day is often lost through a disorderly dismissal.

    Always use a march to move the children about the room.
    Never use a hymn for a march.
11. Control by music all the time, whether they are standing, sitting or moving about.
12. Never use popular songs nor dance music; remember always that you are building character and you cannot afford to give anything but the best.
13. Use simplified arrangements of the classics for quiet music. Never use a hymn.

In just the proportion that your mind and attitude are controlled will you in turn control your class. There are no results from "hit or miss" methods of teaching any more than there can be results from the same sort of learning or living. We live in an ordered world and we also live in rhythms, and only as we order our living in these rhythms of nature do we succeed or accomplish our desires and aims.

"In all the activities of Nature there is a rhythm which it is well to observe."—Josephine Jackson's "Outwitting Our Nerves," Chapter XI.

HOW TO TEACH A SONG

1st. Learn the song thoroughly yourself. Know the context and full meaning of the words. Make from the words a short story. Be sure that it is short and that it contains

1st. What the song is about.
2nd. The synonym or meaning of any difficult or unusual words.
3rd. The spirit of the song.
4th. Something of interest about the poem, author, composer or music.

If you are teaching a hymn and it connects with a Bible story, be sure that you make the connection. Allow the older children to look up the Bible references themselves. In this way you add to the memory work and also correlate the music and Bible stories.

("The King of Love My Shepherd Is"—23rd Psalm).

If you are teaching a song, try to tell the children something that is new to them and of interest. Children in the country want to hear about the city and city children long to know about the country.

2nd. Learn the music. Be sure that you know it and can sing it exactly as it is written. You are asking the children to learn it, so you have no right to hold the book yourself.

3rd. Practice the song with the accompanist. She cannot be a help unless she knows just what you want her to do.

4th. Have ready, prepared and at hand, any helps that you may want to use.

A SUGGESTION

We have found it a help to print the words of the songs on large sheets of wrapping paper, or window shades. Get some large sheets of rather heavy wrapping paper, a bottle of liquid shoe blackening and a small brush. Rule lines across the paper and *print* the words of the songs. Be sure that the words are large enough and printed dark enough to be seen from the back of the room. Be careful about your spacing so that the words are clear. There are many convenient ways of hanging these charts up. One satisfactory way is to put two gummed rings at the top of the paper and two hooks on the wall or blackboard. It takes a little time to make these charts but they are well worth the effort.

5th. Tell your story to the children. It is not good pedagogy to announce, "we are going to learn a new song," tell your story first and lead into the song. Bring in the phrases of the poem and then teach the whole poem. Have the children say it over with you two or three times. *Now hang up your chart.* The chart serves as a help or prop to their memories while they are learning the song. It saves them from making unnecessary mistakes and helps you to save time out of the short period allowed you for the music.

6th. The music of the song. The accompanist will play the melody *with one finger* exactly as it is written in the book. The children are playing a game, they are finding out in which house each word lives. They are thinking about the words, watching the chart, and listening to the notes of the melody. It is most important that they hear just the melody. They have much to think about and cannot readily find the melody in the harmonized song. Sometimes a word gets two notes. These you will have to explain and it helps if you hold up two fingers every time you come to such a word. After they have listened and said the words over to the melody, let them sing the song. The pianist should still be *using just one finger*. When the children can sing the song, then and not before then, play the accompaniment.

If you have a stereopticon lantern use it to teach the words of the songs.

SUGGESTIONS FOR TEACHING EACH SONG

These little suggestions and stories about the hymns and songs are offered in the hope that they may add to your knowledge and convenience in preparing your program, and so increase your interest and enthusiasm when teaching the children.

There has been no effort made to grade these stories. They are simply suggestions and have been gathered from a varied, practical experience in teaching children to sing. Most of our hymns are beyond the experience of any child but not beyond his understanding. The story and music appeal to him.

In every suggestion for teaching these hymns you will find the sentence, "Do not retard." We adults sing today the hymns we learned when we were children, but they are dear to us now because of association and experience. As we sing, all of these memories find expression in our song, so we draw out the time, or retard. But the children, as they sing, are telling a story to a rhythmic melody. They feel no urge to retard. They have not yet added experience to their understanding of the song.

Select your hymns to correlate with the Bible Story program and increase the value of the memory work by using the Bible references and allowing the children to look them up.

JOYFUL, JOYFUL, WE ADORE THEE. No. 1

Story

The greatest composer of instrumental music is Ludwig von Beethoven. One year before he died, in 1826, he wrote his great Ninth Symphony. A symphony is a song written for an orchestra to play. In this symphony he wrote a song of joy and he knew that to really have joy he must have people's voices singing, and not instruments alone. So he wrote a song called "Hymn to Joy" to be sung with the orchestra. Perhaps you would be interested to know that Beethoven was deaf and could not hear the wonderful music that he wrote. Although he wrote his "Song of Joy" nearly one hundred years ago, we still sing it.

There is another man who still lives in our country and loves God and little children. He has written a poem about joy and we sing his words to Beethoven's music.

"Joyful, joyful, we adore Thee,
God of glory, Lord of love;
Hearts unfold like flowers before Thee,
Hail Thee as the sun above."

Note to Teacher

This song is not easy to sing unless you teach it carefully. Keep the voices light and bright, watch the tempo and the even value of the notes. This is a song of joy and a loud shouting tone will not only spoil the music but the spirit and meaning of the words.

LOVING JESUS, MEEK AND MILD. No. 2

Note to Teacher

This "Child's Hymn" written by Charles Wesley over two hundred years ago, is still one of the best for little children. The music is arranged from Tallis' Canon and was written when Thomas Tallis was organist to Queen Elizabeth. It must be sung simply. Be sure that the children speak the words clearly and correctly. Do not hurry.

GOD IS GREAT AND GOD IS GOOD. No. 3

Note to Teacher

This song is a very good opening hymn for little children. It must be sung simply. Keep the voices light and happy. Do not drag.

LITTLE LAMB, WHO MADE THEE. No. 4

Note to Teacher

This beautiful poem is good for all small children. Tell them a short story about sheep, and show them pictures of sheep and lambs.

The music is arranged from an old Mozart air and must be sung simply. Teach the melody accurately, divide the tied notes as they are written. When

teaching little children to sing, you must be sure that they hear both the melody and words correctly. If you do not speak distinctly, how can they know what you are talking about? Many of us have grown up wondering what the queer words in a song or hymn mean, because we heard them incorrectly.

LET US WITH A GLADSOME MIND. No. 5

Story

Long ago there lived a great old Puritan poet named John Milton. He wrote many wonderful poems about God, and in 1623, he wrote the song that we are going to sing to-day.

Let us with a gladsome mind
Praise the Lord, for He is kind:
For His mercies aye endure,
Ever faithful, ever sure.

God spoke and filled His new-made world with light; He made all living things; He feeds us and supplies all of our needs; His mercy lasts forever and never fails.

It is believed that the music we use for this song was composed by Thibaut IV, the King of Navarre, who lived during the early part of the Thirteenth Century.

Note to Teacher

Sing as written, observing the note values.

FOR THE BEAUTY OF THE EARTH. No. 6

Note to Teacher

The words of this song need no explanation to children. Far better than we could, do they tell a clear story, carry the music along and pile up the blessings for which we "raise our hymn of grateful praise."

This is a joyous song of praise. Use a light, happy tone. Keep the note values exact; do not retard on the last line of the refrain; to get a feeling of breadth and greatness, sing the whole refrain a little slower than the verses.

FATHER, HEAR THE PRAYER WE OFFER. No. 7

Story

How many of you girls and boys pray to God before you go to bed at night? Now, how many of you remember to pray in the morning before you begin the day? For what do you ask God when you pray? (Try, by asking questions, to get from the children as much of the story of this song as you can. They all know the Lord's Prayer. Now teach this prayer and explain it as you go along.)

Note to Teacher

Sing as a prayer with quiet voices and steady rhythm. Phrase according to the punctuation. Do not retard.

THE FATHERS BUILT THIS CITY. No. 8

Note to Teacher

Tell the children a story of the settling and development of their own city or neighborhood. Show that men, women and children are much the same, no matter when or where they live, that the same God who helped the pioneers to build the city is still watching over us. Then introduce a story of the immigrants. Do not lose your opportunity to show the children that these people come to us from all over the earth seeking light. We can teach them brotherhood, service, democracy and love. This is a great missionary hymn.

Sing the music quietly. The story is the important part of this hymn. Do not hurry. Be sure that the children know the intervals correctly before you allow them to try to sing.

I THINK WHEN I READ THAT SWEET STORY. No. 9

Story

When Jesus was here on earth He said, "Let the little children come to Me for I love them." He would talk with them and put His arms about them and all the little children loved Him. We cannot sit beside Him today, but we can talk to Him and we can love and serve Him as those little children did so long ago. And He has promised that if we seek Him and serve Him here below, we shall surely see Him in heaven.

Note to Teacher

This is a little child's song. The music is an old traditional melody and should be sung simply. Be sure that there is no slurring on the words, *story*, *here*, *called*, and *lambs*, of the first verse nor on the same notes in the other verses.

FLING OUT THE BANNER, LET IT FLOAT. No. 10

Story

Can any boy or girl tell me about our Church Flag? (Always allow the children to contribute to your story all that they can.) Our missionaries carry this banner to the far-off lands and tell the people about the loving Saviour, who died to save all people. We can tell our friends and neighbors about this wonderful Saviour who cares for all. Those, who have been sad or sinful or discouraged, find new hope and happiness when they see our shining banner. So let us fling out our banner and help all the world.

Note to Teacher

In singing this song let the words tell the story. There should be a slight pause after the first phrase "Fling out the Banner" then "let it float skyward and seaward." Phrase the words according to the punctuation. There should be a short hold on the last note.

THESE THINGS SHALL BE—A LOFTIER RACE. No. 11

Story

Have you ever tried to live the Golden Rule? Have you tried to do to others as you would have them do to you? Let us think about this golden rule for a moment. It does not say be good and do no evil. It says go and do to others all that you would like them to do to you. (The Golden Rule is not passive. It tells us to do good, to go out of our way to do to others as we would have them do to us.) Now what do you suppose would happen in this world if every one of us started now to treat everybody as we want them to treat us? Why the whole world would be different. There would be no more war. All nations would be friends. We would not need armies nor navies. All men would be friends and our lives would become like a happy song.

Note to Teacher

Make the children see in this song the promise of peace among the nations of the earth and their responsibility in making this promise come true. Do not try to give them the full meaning of this song.

GOD SEND US MEN WHOSE AIM 'TWILL BE. No. 12

Story

What do we call the ruler in our country? Yes, the president. How does he become president? Yes, we vote for him and elect him. Then he is the leader of the country. Now I shall ask you a hard question. Can anybody be a leader? No. Just anybody can't be a leader, for it takes a very good and very brave man. But, we can all try to be good and brave, and so we may grow to be leaders. We have a song that is a prayer to God asking that He will send us men who will lead our nation in the paths of truth and righteousness; men who love the truth and hate all evil; men who are patient, brave and strong; men who serve God.

Note to Teacher

Sing in strict time, accenting the first beat of each measure. Do not retard.

WE'VE A STORY TO TELL TO THE NATIONS. No. 13

Story

Do you girls and boys know the story of the Little Christ Child, who came to earth on Christmas?—how He grew up and lived with men and taught them how to be good—how He told them about God, our Heavenly Father, and about heaven, and then how He died and rose again and went to heaven? Did you know that there are hundreds of boys and girls who do not know about Jesus? Some of these boys and girls live right here near us and some of them live away off on the other side of the world, in China, India, and Africa. We can tell the children who live near us, and our missionaries go to tell those who live far away, this wonderful story of Jesus and His love.

Note to Teacher

This song is a story and the words are most important. Sing it joyously, so that it expresses the joy and hope and light that the coming of Christ's Kingdom of love will bring to all the world. Watch the dotted eighth and sixteenth notes; make the sixteenths short. It is these short notes that give the lift to the message.

CHRIST FOR THE WORLD WE SING. No. 14

Story

Hundreds of years ago Christ came to this earth and died that all men might be saved. We know about His coming and about His love for us, and because we know and love Him we want to tell others about Him. Christ suffered and died for all the world, and we would bring all the people of the world to Him. The poor, the sad, the tired, the weak, the sinful, all can find rest and comfort in Christ. So let us go out and tell them about our Saviour. We shall ask them to help carry the good news to everyone.

Note to Teacher

This is a missionary hymn for home as well as abroad. Let us tell our glad news of the Christ who can and does save. This old Italian hymn should be sung with dignity but not slowly. Remember that you are teaching it to children. Do not retard.

SEND DOWN THY TRUTH, O GOD. No. 15

Story

The part of the world where Jesus lived when on earth is often called the Holy Land. The Jews came from there. This race loved our God, the Father of Jesus, and they worshiped Him. They built temples to God, and sang songs of praise about His goodness and mercy.

People had not learned then to write music. But the tunes were remembered because fathers sang them to the children, and the children in turn to their children. At last people invented a way of writing music, and to-day, we have books containing many of the old songs that these fathers and children used to sing.

The music we are learning was first sung in those early days by the Jews. It is called Yigdal, which was their way of saying "give glory." The words that we use to this tune are not as old. They were written about fifty-five years ago by Edward Rowland Sill.

In our song we ask God to give us His spirit of truth and love and peace. God's spirit tells us how to live in a true way, how to be kind, and how to keep from fighting and war. When we have this spirit, we want to tell everybody about Him, so that they, too, may know and worship Him, and so that everyone on the earth may live together in happiness and peace.

Note to Teacher

This music is full of strength and vigor, and should be sung with assurance. Accent every dotted quarter note and sing all the others exactly as they are written and in strict time. We are asking God to send us the things we need, we know that we need this help and we know why.

SAVIOUR, LIKE A SHEPHERD, LEAD US. No. 16

Story

Do you know what a shepherd is? Yes, he is the man who cares for the sheep. He leads them to the greenest pastures. He watches over them and sees that they do not stray off and get lost; he defends them from the wolves and bears who steal out and try to kill the sheep; and at night he takes them home to the sheepfold that they may sleep in comfort and safety.

We, too, need some one to care for us, and we have a good shepherd who watches over us all the time. Our shepherd's name is Jesus. He came to earth to save us, and He has promised to receive us, no matter how poor and sinful we may be. He will always help us and guide us, and He always hears us when we call to Him, just as the shepherd always hears his sheep. Jesus has done so much for us and loves us so much that we want to love and serve Him now while we are little children.

Note to Teacher

Watch the singing of this song, for it is a prayer and will be ruined if not carefully sung. Do not allow the children to slur the notes in the second and sixth measures. Keep the groups of eighth notes even. Accent the first syllable of "Jesus" and let the second syllable on the half note die away. There should be no retard in this hymn, but there is a short hold on the second syllable of the word "Jesus" in the last line.

RISE UP, O MEN OF GOD. No. 17

Story

On the first Christmas, the angels sang from heaven, "Peace on earth, good will to men," and now after nineteen hundred years we still have wars, strife, hatred and wickedness. We, the men of God, the people of the church, the children of the Sunday Schools, must stand up and serve the King of Kings. We have been very slow and indifferent, now we must give our hearts, our souls, our minds and our strength to His service. We must hold up the cross of our Christ, for He has called us His brothers. By our lives we shall make His kingdom come on the earth and make the song of the angels true, "Peace on earth, good will to men."

Note to Teacher

This song is an appeal and a command to all who love God. Sing it with assurance, in strict time, with a clear, crisp tone. Be very sure that the intervals are learned correctly.

OUR GOD, OUR HELP IN AGES PAST. No. 18

Story

Before the world was made, God lived and was God, and He will continue to be God for endless years to come. So, while a thousand years seems a long, long time to us, it is not such a very long time to God. He has lived many thousands of years. Through all the years that have gone, God has been man's helper. He will always help and guard us, and has prepared an eternal home for all who love Him.

Note to Teacher

This is an old Isaac Watts hymn, written in 1719. It is a song of unshaken faith. Be sure that the intervals are sung correctly. Keep the quarter notes even.

O LORD OF HEAVEN AND EARTH AND SEA. No. 19

Story

Did you ever stop to think that God gives all that we have or know or see? He made the sunlight, the air we breathe, the flowers and the harvest. He gave us our homes, our parents, our happiness and our health. Everything comes from God. What can we give in return? (Let the children tell that our lives, our hearts, our love and our service can be given to God in return.)

Note to Teacher

Do not drag nor slur this hymn. It is a cheerful song of God's gifts to us.

WE THANK THEE, O OUR FATHER. No. 20

Note to Teacher

This song of thanks needs no introduction. The poem is simple enough for the youngest children to understand.

Keep the voices light and happy. Accent the first beat of each measure. Do not retard.

HOLY, HOLY, HOLY, LORD GOD ALMIGHTY. No. 21

Story

About one hundred years ago a very good man, named Reginald Heber, wrote a song of priase because he loved God. In this song he tells us how all the people on earth sing God's praise early in the morning; how all the saints and angels worship God in heaven; how all God's works; the earth, the sky, the sea, praise His name. Then he tells us what he thinks God is like. God is holy, very great and kind to everyone. God is the only God and He is perfect. He is pure. He loves us, and although we cannot see Him, we know that He is our Heavenly Father; that He sent His Son, Jesus, to this earth to save us, and that we have His Holy Spirit to help us.

Another good man, named John B. Dykes, read this song and wrote the music for it. He wrote the music for a great many of our church songs. This is one that we like best to sing.

The words say: "Holy, Holy, Holy, Lord God Almighty," so he made the music say: "*Holy, Holy, Holy, Lord God Almighty.*"

Note to Teacher

Sing in strict time and give each note the exact value due it. Notice that in the second and third verses we have to divide the tied notes which occur in the third and sixth measures. Be sure that you divide them into two even quarter notes. Sing each "Holy" with a firm, sure tone and build up a climax or crescendo every time the three words of adoration occur. Do not retard anywhere in this hymn. The half notes give the needed length to the phrases. Be sure that you count four full beats for the whole note in the eighth measure.

REJOICE, YE PURE IN HEART. No. 22

Story

How many of you girls and boys have ever been so happy that you just had to shout? I know a word that says not only be happy, but be so happy that you must tell everybody; be so glad that you have to sing. Do you know that word? Perhaps I had better tell you. It is "rejoice." There is a song that says, be glad, rejoice, tell everybody, sing and give thanks. This song says over and over, "Rejoice ye pure in heart, rejoice, give thanks and sing." It tells us who shall be glad and sing. It says, let all the children sing;—all the mothers and fathers be glad;—all the big brothers and sisters give thanks;—all the old white-haired grandmothers and grandfathers rejoice;—all the good people on earth sing for joy;—all the angels in heaven sing the songs of heaven. We shall sing all our lives, whether we are glad or sad, from morning until night, holding up the banner of Christ our King, "Rejoice, give thanks and sing."

Note to Teacher

(The words of this song were written in 1865 by Edward A. Plumtre, and the music in 1883, by Arthur H. Messiter.)

This is a song of joy. It is written in G major, the key which best expresses joy, and in 4/4 time, the marching rhythm, with an uplifting melody. The music should be played exactly as it is written, each note receiving its right value. Accent the first beat of each measure. Notice that in the chorus the second syllable of rejoice gets the accent, re-JOICE, re-JOICE, re-JOICE, give thanks and SING.

MY GOD, I THANK THEE. No. 23

Story

There are many ways by which we may thank God for His blessings, and one way is to sing. To-day we will sing a song of thanks for four special gifts.

1st. BEAUTY. God has made a beautiful world full of brightness and light for us to live in.

2d. JOY. There are so many happy thoughts and kind deeds all about, that even in the dark places of earth we find love.

3d. PEACE. We have many blessings but not so many that we get tired of them. We have just enough to make us long for that greater peace and happiness which comes from loving God.

4th. REST. Although we have all of these blessings, we are never truly happy nor at rest until we know and love Jesus.

Note to Teacher

You will notice that each line has three measures of even quarter notes and two measures of half notes. If you sing this song exactly as it is written you will not need to retard.

NEW EVERY MORNING. No. 24

Story

Each morning when we wake up we find that yesterday is gone. This is a new day. If we were cross or disagreeable yesterday we are sorry. But, here at hand is a new day—a new chance to start all over again—a chance to do all those good deeds we forgot to do yesterday.

Something else that is new, greets us each morning. It hovers over us as we awaken. It stayed with us all through the night. It never leaves us. It is God's love. It will help us this new day to live more nearly as God would have us live.

Note to Teacher

Sing in time, accenting the first beat of each measure. Be sure that the children have heard the interval from "e" to "c#" in the third measure correctly before they try to sing it.

GLORY AND PRAISE AND HONOR. No. 25

Story

When Jesus rode into Jerusalem on Palm Sunday, the people ran before Him, singing praises, and spreading palm branches before Him. They hailed Him as their king. These were the Hebrew people who had been looking for His coming for many years. Even the little children sang and cried out: "Hosanna! Hail the King! Blessed is He who cometh in the name of the Lord!"

Eleven hundred years ago—in the year 820—Theodulph, the Bishop of Orleans, wrote a song of praise to Jesus, our Redeemer and King. This song tells how we, too, would sing glory and praise and honor to Jesus' name.

Note to Teacher

Be sure that the word "honor" is not pronounced hon-er. This is a song of joyous acclaim. Accent the first beat of each measure, observe all rests and do not drag.

LOOKING UPWARD EVERY DAY. No. 26

Note to Teacher

There are many songs that do not need an introduction, the poem is sufficient. This hymn tells the story of a growing Christlike character and the joy it brings.

Sing in strict time with a light, happy voice. Accent the first and third beats of each measure.

WITH HAPPY VOICES SINGING. No. 27

Story

When Jesus was here on the earth, He loved to gather the children about Him and talk with them. He told His disciples how much He loved the children. So, we know that He loves to hear our songs of praise.

Today we will sing a song that tells about God's world. We have never seen God, but we see all about us the things that He has made, and we know that He must be very beautiful and kind and good. God made the mighty rolling sea, the arching blue sky, the tiny sweet-smelling blossoms, the green grass and waving trees. He made the still pools of water and running brooks, the twinkling stars, singing birds and many other beautiful things that surround us. He made our homes and the friends who love us.

We would do more than sing our joyous songs to Him; we would like to be His true disciples; we would love and serve Him through our lives.

Note to Teacher

Let the spirit of this hymn determine the tempo and expression. Do not drag. Accent the first and third beats in each measure. Give to the dotted half notes their full time, three beats.

O WORSHIP THE KING, ALL-GLORIOUS ABOVE. No. 28

Story

Over one hundred years ago there lived a man who wrote joyous, happy music. His name was Johann Michael Haydn. Everyone loves to sing his songs because it is glad music. We know a song that tells about the glory of God, and because it is a glad song and tells a happy story, we sing it to one of Haydn's happy tunes.

We have a glorious King, whom we worship—God, the king, of all the universe. He is not king of this earth only, but of everything; king of the sky, the stars, the sun, the moon; a mighty king, a powerful defender; a king of love, gentle, kind and merciful; a king who tells us to call Him, "Father." Our King hates sin and evil, wrongdoing and wickedness. His anger is like the rolling thunder and the blackness of the storm clouds. He knows that we are weak and cannot fight against the evil all about us alone, so. He is ever near, our sure defender, helping us to overcome sin and all the

time surrounding us with His love. This love shines on every side, in the sunlight, in the balmy air, in the beautiful fields and woodlands and in the gentle dew and rain. In all His tender mercies, God tells us of His love.

Note to Teacher

Make this a song of joy. Sing the music with a light, happy voice, well accented rhythm, the quarter notes equal in value, and no retard.

LORD, THY GLORY FILLS THE HEAVEN. No. 29

Story

When the angels sang to the shepherds in the fields, the night Christ was born in Bethlehem, a multitude of the heavenly host came with them and sang, "Glory to God in the Highest." So we know that in heaven they sing, "Holy, Holy, Holy, Lord, Glory to Thee in the Highest." Heaven is filled with God's glory and greatness, and His angel choir sings His praise. We on earth may join in the angels' song, "Holy, Holy, Holy, Lord of Hosts, Lord Most High," for God's greatness fills all the world we live in.

Note to Teacher

Do not try to sing this hymn with a loud voice, keep the tone light and bright. Be sure that the children do not slide up from the "f" to the "d" in the second and seventh measures. This interval is hard. Have them listen to it until you are sure that they have heard it correctly before you allow them to sing. Do not drag.

SUMMER SUNS ARE GLOWING. No. 30

Story

How many of you girls and boys love the summer time? (Let them tell why they love the summer, and try to draw out from them that summer is the fulfillment of spring's promise.) Just as the warm summer sun shines upon the spring buds and turns them into full-blown flowers, so God's love shines everywhere and turns earth's sorrows into joy.

But there is something else that comes with the summer; the sky grows dark, the thunder rolls, the rain pours down and we wonder what has happened to the sun. When, after awhile the wind blows the clouds away, we find that nothing happened to the sun. It was the clouds shutting out the light, just as we shut out the light from the window when the baby goes to sleep.

Sometimes we forget about being kind to each other, and we get cross and disagreeable. We are not very pleasant to have about, and everyone wonders what has happened to make that nice girl or boy so horrid. Do you know what has happened? We have forgotten that it is God's love that makes the sunshine in our hearts. We have forgotten all about Him and have shut Him out. Our hearts are just like the thunderstorm; our lives are growing dark. If we ask God to stay in our hearts, His light will shine in our lives and drive away all of the storm clouds.

Note to Teacher

Keep the spirit of summer alive in this song. Give the notes their full value. Have the voices light and cheerful.

WHEN MORNING GILDS THE SKY. No. 31

Story

Did you ever see the sun rise? At night the sky is dark; then toward morning it grows gray. If you watch, you will see a pale pink light in the east; it grows brighter and brighter until the gray sky seems to glow with pink and golden light. Suddenly the gray melts away and a glorious, shining light appears. The sky is blue. The sun is up. It is morning.

God's son, Jesus, came to earth to save us and we to thank Him, praise His name. As soon as we wake up in the morning, we sing praise to Him. All day, through our work and play, we sing praise. The church bells ring out a joyous song of praise. Our song through all the years is always, "May Jesus Christ be praised."

Note to Teacher

(This song was first written in German in 1828, nearly 100 years ago, and was translated into English by Rev. Edward Caswall, a Catholic priest in 1853. The music was written by Sir Joseph Barnby in 1868.)

This is a happy song of praise. It should be sung joyfully and in time. The refrain in this song does not come at the end but every third line. Sing it as you feel it, make it ring but do not shout. Make the refrain stand out.

I LOVE THY KINGDOM, LORD. No. 32

Story

About 125 years ago, the people in this country wanted a new hymn book. They had never sung anything in church but the psalms. Now these are very hard and only a few people could sing them. The services were long and there was no part in them for the people. So they decided to ask some one to write church songs. They chose Timothy Dwight, the president of Yale College. He had been the chaplain of the American army during the Revolution and had written many songs for the soldiers. He was a friend of George Washington. Everybody loved him because he was a good man. He wrote a song about the 137th Psalm and called it "I Love Thy Kingdom, Lord." We know this best of all that he wrote. In it he tells us how he loves God's kingdom, God's church, the place where God is. Let us live and work and pray for the coming of God's kingdom in the hearts of men.

We all love this song, and while we sing it let us remember that Timothy Dwight loved God and worked all his life for the coming of God's kingdom on earth. It was not easy for him to write these songs, for when he was a young man his eyes were so seriously injured that he could not use them for more than fifteen minutes a day.

Note to Teacher

Sing this song as it is written. Do not drag.

THE KING OF LOVE MY SHEPHERD IS. No. 33

Story

Long ago, in a country far away, there lived a man named David. In that country many men were shepherds. David was a shepherd, and he spent most of his early life in the fields and on the mountains, caring for his father's sheep. Often there were quiet times when he sat near the grazing flock, watching the white clouds in the clear blue sky, the green fields and the running brook where the thirsty animals drank. He would think of how beautiful the world is, and how God takes care of all the people in the world just as he, the shepherd boy, was taking care of his father's sheep. So David made a song beginning "The Lord is my Shepherd." and he sang it to God. For, you know, he loved God, just as we do. He sang his song to many people, and we sing it today, for it was written in our Bible.

Note to Teacher

(In 1868, Rev. Sir Henry Williams Baker, an Anglican Minister, wrote the poem as we sing it to day: "The King of Love my Shepherd is, Whose goodness faileth never;" and the same year, Rev. John Bacchus Dykes, Mus. D., of England, wrote the music.)

This is a song of serene confidence and trust; a song of blue sky and green grass, of sheep and the tender Shepherd's loving care. Do not let it drag, but keep the motion of the clouds and running water in the music. Sing this song quietly and trustfully.

LORD OF ALL BEING THRONED AFAR. No. 34

Note to Teacher

A number of years ago, when the "Survey" of New York was preparing to issue a hymn book, a jury of twelve men, of as many faiths and social beliefs, was asked to choose the hymns. Only four, of all the hymns submitted, received as many as eight votes each, and one of these was "The Sunday Hymn." We know this hymn as "Lord of All Being."

This hymn is for the older children. Tell them something of the life of Oliver Wendell Holmes. Allow them to read the first part of the 19th Psalm, then ask them to tell you the story.

This song must not be sung carelessly. Be sure that the children have learned all of the difficult intervals correctly. Sing with a light, free tone. Do not retard.

FAITH OF OUR FATHERS, LIVING STILL. No. 35

Story

We know that the way to serve God is to be good, to try to be like Him, to tell others about Him and to help them to be like Him. Men have not always believed this. Many years ago people thought that the way to serve God was to say long prayers, to eat only certain kinds of food, to fast on special days, to wear uncomfortable clothes and to live all alone. Some of them believed that God wanted them to kill everybody who did not serve Him as they did.

But there were other people who said, "This is all wrong. When God's Son, Jesus, was here on earth He did not do any of these things. He healed the sick. He fed the poor. He was kind, gentle and loving to everyone. He came to show us how to live and we shall try to be like him."

It was not easy to do this, for most of the people believed the other way, and there were many who did not love Jesus. But the little band of faithful followers (we call them our fathers because they were the first people to believe as we do) stood firmly for what they thought was right. They were persecuted for it. That is, some of them were put in prison, many were killed, and some were tied to a stake and burned. Always some of them escaped and kept right on serving God by loving their enemies and by being kind to all. They had very hard lives, but they were true to God always. We want to be like them. We want to tell all the world about our God and His love and how good He is to all. We want to show the people about us by our lives and our words that we are His followers.

Note to Teacher

This song is a pledge of faith and loyalty. The tone should be firm and sure. Keep the tempo exact, the rhythm well accented, but watch that it does not become singsong. Consider the refrain as a pledge.

O MASTER LET ME WALK WITH THEE. No. 36

Note to Teacher

Tell a simple story of love and service. Children can serve in many ways. The Master said, "Suffer little children to come unto Me." Show the children, from this hymn, that they, too, have a part in the Master's service.

Dr. Gladden, in one of his last sermons, said: "I have never doubted that the kingdom I have always prayed for is coming; that the gospel I have always preached is true. I believe that the democracy is getting a new heart and a new spirit, that the nation is being saved." We find the same trust and hopefulness in the closing lines of his great hymn, although it was written forty-three years before this sermon.

This hymn should be sung quietly and simply. Do not drag nor retard. There should be a slight accent on the first beat of each measure.

EVERY MORNING MERCIES NEW. No. 37

Story

Did you ever try to count how many good things God has given to you? Let us try. If God has sent you a gift, hold up your hand. (Let the children suggest blessings.) Why, He has sent more blessings than there are children in this room. Now let us count the new blessings that have come to us just to-day. If you watch, you will find that new mercies or gifts or kindnesses come to us every day. When our friends give us a present, we say "thank you" to them, but how can we say "thank you" to God? Yes, we can pray to Him, for prayer is talking to God. We can praise Him, we can try to be like Him and we can help others to know and love Him. God is always near, and as sure as the sun and morning light, He will help us when we ask Him to.

Note to Teacher

This is a song of trust and thanksgiving. Keep it joyful and sure, the voices, light and happy; the rhythm well accented; the tempo bright.

O GOD OF LOVE, O KING OF PEACE. No. 38

Story

Our heavenly father is the God of love, and He comes into our hearts bringing peace and happiness. But the hearts of all are not filled with this love and peace; many are dark with sin and strife. It is the men with these dark hearts who cause unrest, unhappiness and war in the world. We who know God and love Him pray for peace. We trust in Him for the coming of peace in the hearts of all men.

Note to Teacher

Sing as a fervent prayer for peace. Make a slight pause before the last phrase of each verse, "Give peace, O God, give peace again."

DEAR LORD AND FATHER OF MANKIND. No. 39

Note to Teacher

No American hymn book would be complete without at least one hymn by John Greenleaf Whittier. In 1881 he wrote to a friend: "The world is growing better; the Lord reigns; our planet is wheeling slowly into fuller light. I despair of nothing good. All will come in due time that is really needed. All that we have to do is to work—and wait."

This is a hymn for the older children. Tell them a story of simple trust like Whittier's. Include in your story something of interest concerning our Quaker poet. Allow the older children to look up the references in Matthew 4: 18-22; Mark 1: 16-20.

Sing quietly and simply. Do not hurry. Be sure that you give to each note its full value. There should be a slight accent on the first beat of each measure.

LEAD ON, O KING ETERNAL. No. 40

Note to Teacher

Tell a short story and explain any unfamiliar words in this song. Sing in march time with well-accented rhythm. Keep the voices light and happy. There should be no retard. In the second and third measures of the last line there are 5 Ds; accent the first and fifth.

A MIGHTY FORTRESS IS OUR GOD. No. 41

Story

Four hundred years ago there lived a great and good man named Martin Luther. He was a priest, but he did not believe that the church was right when it said that only the priests could pray and praise and bring offerings to God. He believed that God speaks to all of us through His word, the Bible, and that He sent His own son to the earth to save us from sin because He loved us. So Martin Luther taught the people to pray to God and to sing songs to Him, for he said, "Our dear Lord speaks to us through His Word, and we speak to Him in prayer and song." Now at this time, only the priests sang in the churches, and there were no songs for the people until Martin Luther wrote some. We still sing two of these songs, although they are nearly four hundred years old. One is about the little Christ Child in His manger bed. Martin Luther wrote that for his own little boy, Johnny Luther, to sing at Christmas time. The other is a great song about God. Luther calls God a mighty fortress, a strong refuge from our enemies and a defense against sin and sorrow. We are weak, but God and His Son, Jesus Christ, are strong; they cannot fail. We trust in their strength and no evil can befall us.

Note to Teacher

This is the great marching song of the Reformation and must be sung as such. It has been called by Heine, "The Marseillaise of the Reformation." Sing it with majesty and authority, in strict time. Accent the first and third beats of each measure. Observe the hold on the last syllable of each of the first four lines in every verse. Do not drag nor retard. While this song depicts the desperate struggle between Luther's followers and the church, it also applies to the never-ending war between good and evil.

HOW FIRM A FOUNDATION. No. 42

Story

One of the greatest men in the history of our country is Theodore Roosevelt. We always think of him as a fighter for the right, brave and unafraid, and we sometimes forget that he was a Christian gentleman who served God. To-day we are going to learn his favorite hymn, and as we think of these words, which Roosevelt believed, we know why he was unafraid.

God has made a promise to all who love, serve and believe in Him; too all who turn to His Son, Jesus, for protection and guidance. This is the promise:

"Do not be afraid of anything, for I am your God and will strengthen and help you. If you trust in Me you cannot fall. If your way seems hard and sad, if you are sorrowing, hold fast to my hand, for I will be there to bless you. Your troubles will never be more than you can bear. Though all the evil in the world gather about you, I'll never, no never, no never forsake the soul that trusts in Jesus."

Note to Teacher

This song sings itself. The spirit of the words determine the tempo.

WHO IS ON THE LORD'S SIDE? No. 43

Story

Did you know that each one of us has a battle to fight? It is a strange battle, for one side can't possibly lose. That side is called "GOOD," and the Lord Jesus is the King and Leader; the other side is called "EVIL." That is the world's side. Jesus chose all of us for His side when He came to earth and died for us. We fight for Him against EVIL when we try to be good; when we help others to know and love Him; when we are kind and true.

Note to Teacher

This is a song of conflict, and should be sung with military spirit and marked accent. Keep the quarter notes even; give the half and whole notes their full value. Do not retard.

BRIGHTLY GLEAMS OUR BANNER. No. 44

Story

Have you ever seen a parade? The flags wave, the music plays, the people march, and everybody is happy. That is just the way we should live every day. Our flag is God's banner and we serve Him. That flag, pointing toward the sky, will show others the way. God always helps us to be good, and we know that He will lead us all the way.

Note to Teacher

This is a happy song; sing it with a bright, light voice. Count two beats to each measure—1, 2; 1, 2. Do not retard. Be sure that you sing the last line of the refrain exactly as it is written.

WE MARCH, WE MARCH TO VICTORY. No. 45

Note to Teacher

This song, like "Stand Up, Stand Up for Jesus," needs the sixth chapter of Ephesians to explain the gospel armor. But this hymn is not a command. It tells the story of a confident march through life to victory. We are secure in our trust, for our Captain has opened the way for us. The hosts of sin and darkness fly before the brightness of the Lord of Light.

Sing in strict march time, giving each note its exact value. This song is splendid for a processional after it has been thoroughly learned. We begin with the refrain, sing it after each verse, and end with the refrain. Keep the rhythm well accented; observe carefully the tied notes; do not hurry. Both the leader and the pianist should know this song perfectly before teaching it to the school.

FIGHT THE GOOD FIGHT WITH ALL THY MIGHT. No. 46

Story

I know a song that says "Fight the Good Fight." Did you ever hear of a fight that could be called good? Can anyone tell me what kind of a fight that would be?

Well, I will tell you. We are calling *life* a good fight, and we are going to live it here in the best way that we know.

Life is always a fight against wrong. We need have no fear, for Christ who loves us will be near to help all the way.

Then, too, life is like a race. We can run this race, for Christ shows us the course. He will give us strength to win, if we trust Him and try with all our might.

Note to Teacher

Show the children that life is a worth-while struggle, a fight, a race. Sing in strict time with accented rhythm. Do not retard, but give each note its full value.

STAND UP, STAND UP FOR JESUS. No. 47

Note to Teacher

In teaching the militant songs of the church great care must be taken to put emphasis upon the fact that these songs are not about battles for ourselves against human beings, but battles between right and wrong—"a faithful struggle to bring God's reign of peace." Battles between people bring suffering, sorrow and hatred, but battles against sin and evil bring peace and blessing to the victor. In the sixth chapter of Ephesians you will find the full description of the "gospel armor."

This song is written in march time and in the key which best expresses joy, G major. The verses are commands, given first on B and then on C. Be sure that you accent only the first beat of each measure. There are two rests in the chorus. These are important. Then in the last line of the chorus be sure that the first syllable of "suffer" receives three beats, the second syllable one beat. Do not retard.

O BEAUTIFUL FOR SPACIOUS SKIES. No. 48

Note to Teacher

This is one of the best known of our patriotic hymns and needs a story of introduction which starts with the Pilgrims. It should include the development of the west and should point an ideal for the future. Explain each verse.

The music is the old hymn tune "Materna." It is very easy to allow this music to become singsong. It must be dignified. Sing it smoothly with well-accented rhythm. Do not jerk the eighth notes. Keep the tone down to a quiet, well-controlled sound during the verses, then let it ring out on the words "America! America! God shed His grace on thee." Do not allow the children to shout. Shouting is never singing.

GOD OF OUR FATHERS, WHOSE ALMIGHTY HAND. No. 49

Note to Teacher

Many of the phrases in this song will need careful explanation. Tell a short story which will cover our history. Include the motto of our country, "In God We Trust."

This music is in march time and should be sung with a well-accented rhythm. Do not jerk the eighth notes and do not shout. Patriotism is never expressed by noise. Give to each note its full value. Do not retard. Some of the intervals are difficult. Play them for the children and be sure that they have heard them correctly before you allow them to try to sing.

NOT ALONE FOR MIGHTY EMPIRE. No. 50

Note to Teacher

This is a song of patriotism and thanksgiving. Tell a story that includes the meaning of each verse. Show the children the difference between material and spiritual blessings. Make clear to them that our deepest gratitude is for the "things unseen." The words of this poem point to the fulfilment of the Christian ideal, "the Brotherhood of Man," the song of the Christmas angels "Peace on earth, good will toward men."

The music is the old synagogal melody, "Moor Zur." Although this song is hundreds of years old, it is still sung every year at the Feast of Hannaukah. This feast commemorates the victories of Judas Maccabeus, the last king of Israel. It must be sung with a firm, steady tone, exactly as it is written. Accent the first beat of each measure. Do not hurry and do not shout. There must be no retard. Give each note its full value.

FOR PEACE AND FOR PLENTY. No. 51

Note to Teacher

This is a song of thanks and tells its own story. Only the shortest introduction is necessary. The words and thought are well within the understanding and experience of every child.

The music must be practiced and learned carefully. The accompaniment must be played in strict time, with the first beat of each measure accented. It must be played correctly and must not be noisy. It is an accompaniment and should not cover the voices. Do not allow the children to shout. Be sure that they sing all intervals accurately and give to each note its full value.

O LORD OUR GOD, THY MIGHTY HAND. No. 52

Note to Teacher

Let your story explain the meaning of this hymn. Bring out the meaning of each verse and show the different ways by which it is possible to stand by our country. This is one of the greatest hymns of patriotism that we have. Inspire the children with enthusiasm.

Sing with dignity and poise. Accent the first beat of each measure. Do not hurry. Give to each note its exact value. Be sure that you do not jerk the eighth notes following the dotted quarter notes. They should be sung smoothly. Observe that some measures contain four quarter notes, these must be sung smoothly and evenly, all of the notes receiving the same value. Make a slight pause before the last phrase, "America befriend." Sing this closing phrase a little slower than the rest of the song, but do not drag out a retard.

COME, YE THANKFUL PEOPLE, COME. No. 53

COME, CHILDREN, LIFT YOUR VOICES. No. 54

PRAISE TO GOD, IMMORTAL PRAISE. No. 55

Story

Three hundred years ago when only Indians lived here a band of Pilgrims sailed from Holland seeking a place in the New World to build homes. They were English people who had left England because the king said that everybody must go to his church, must worship God as he did, and must believe only what he believed. They went to Holland, and the Dutch people were very kind to them, but soon all the little English children were speaking Dutch and their fathers and mothers could not understand them. So the leaders decided to go to the new country, America, and build homes where they could still be English, but worship God in the way they believed to be right.

There were no steamers in those days. They had to sail across the Atlantic Ocean. This was very hard and took a long, long time.

When they finally reached America they found just trees, fields and Indians; no houses, no roads, no cars, nothing but open country. (Make clear to the children that the Pilgrims had only what they had brought with them.) There were no stores in which to buy food or clothing. The fathers built houses and a church. The mothers and children helped. Then they planted gardens, and the Indians showed them how to plant corn.

In the fall when the harvest was gathered in the Pilgrims said to each other, "God has been very good to us. He has led us to a new and happy home. We have a good supply of food for the coming winter because He has sent the sun and rain to make our crops grow. The Indians have been kind to us. Come, let us make a great feast and invite the Indians. We will sing songs of praise and thanksgiving to our God. We will pray to Him and give thanks for His loving kindness."

So they prepared the feast. The Indians came, bringing gifts of wild turkey and fish and deer. Everyone was glad and gave thanks. This great feast lasted a whole week.

Ever since then we, too, have set aside a day each fall when we give thanks to God for His goodness and for the harvest. Do you know what we call this day? "Thanksgiving Day!" It comes in November, for that is when all the harvest has been gathered in for the winter.

Note to Teacher

All three of these songs tell of joyous thanksgiving and praise. Keep the voices light and happy. The tempo should be bright; the rhythm well accented. Do not drag.

WE PLOUGH THE FIELDS AND SCATTER. No. 56

Note to Teacher

This is a song of thanksgiving for little children. Tell a story about the farmer. Show the children how God makes it possible for man to reap a harvest. Then tell them of God's care for every living thing.

Sing in strict time, accenting the first beat of each measure. Keep the voices light and joyous. This is a happy song of thanks. Do not shout and do not drag.

AWAY IN A MANGER. No. 57

Story

When the little Christ Child came to earth to live with us and help us to be good, His first home was in a stable. Did you ever see a stable? This one was in Bethlehem, and it was the home of sheep and oxen and donkeys. You remember that all of the houses in Bethlehem were full of people and there was no place for Mary and Joseph to stay that night; and do you remember that the innkeeper saw how tired Mary was from the long ride to Bethlehem and he told them to go out to the stable and sleep on the hay? So, when the little Holy Babe came from heaven that night, Mary laid Him in the soft, sweet hay in a manger. A manger is like a basket or box and holds the hay for the cattle to eat. The little Lord Jesus slept in His manger bed, and when the lowing of the cattle woke Him, He did not cry—He listened to their soft voices. Perhaps He understood what they were saying.

That great, good man, Martin Luther, wrote a song for his own little children to sing about the manger cradle, and we sing it, too, every Christmas. Now, at Christmas, the Lord Jesus looks down from heaven on us and we ask Him to watch by our beds until morning light.

Note to Teacher

Sing this song as a holy lullaby.

HOLY NIGHT, SILENT NIGHT. No. 58

Story

This is perhaps the best known and best loved of all the beautiful songs written about the birth of our Saviour. Both the story and the music tell us of the silent, holy, peaceful night. The only light in the stable is that where Mary and Joseph watch over the sleeping Holy Babe. But out in the fields there is a shining light, for the angels are singing to the shepherds, "Alleluia, Hail the King! Jesus, the Saviour is born!" There is still another light, for a star is leading the three wise men from the east, who are bringing their gifts to the little King, sleeping in His manger bed. So, on our Christmas, we would have this wonderful light shine down upon us while we sing with the angels, "Alleluia to our King, Jesus is our Saviour, and we would love and serve Him always.

Note to Teacher

Sing simply and in strict time. Do not drag nor slur. Give all of the notes their exact value.

O LITTLE TOWN OF BETHLEHEM. No. 59

Story

On that first Christmas long ago, while the stars were softly shining in the sky, God's wonderful promise to men at last came true. For years they had waited for the King who was to save them from sin and sorrow. But O, how different was the coming of this King from what they had expected! No sounding trumpets nor waving flags, but singing angels and a heavenly light in the sky. It shone into the dark and silent streets of the little town of Bethlehem, but the people were sleeping, and did not know that the dear Christ had come.

God's wonderful Son came to this earth in the same way that God's love comes to us silently, how silently! We want this love in our hearts, and if we have it we, too, will hear the singing angels!

Note to Teacher

This is one of the best loved Christmas hymns and should be sung simply and quietly. Be sure to keep the time steady; the melody is on quarter notes, and they must each receive equal value. Do not drag.

IT CAME UPON THE MIDNIGHT CLEAR. No. 60

Story

In the far country of Judea, on a night long, long ago, the shepherds were sitting on the ground watching their sleeping sheep, when they heard music. It seemed to come from above their heads, and when they looked up, they saw a great shining light coming out of heaven, and they heard angels singing, "Peace on the earth, good will to men from heaven's all-gracious King." Then they saw hundreds and hundreds of singing angels, and they sat very still to hear the whole song, "Glory to God in the highest." The angels sing today just as they did so many hundreds of years ago, about peace on earth and loving our fellow men. But we live in a noisy, restless world, and we travel slowly along life's up-hill road, tired, worn and sad when we think of the evil and sin, and sorrow and suffering all about us. God has promised us peace and good will, and we know that this promise will come true if we help. So, if each one of us tries to help a little every day we will surely hear the angels sing, and when all of us help, then the whole world will sing back the angels' song, "Peace on earth, good will to men."

Note to Teacher

Put into the singing of this song the promise of peace. It is written in 6/8 time, so count two beats to each measure; accent the first beat and put a slight accent on the second. Do not retard. Notice that the last syllable of each line receives the equivalent of 5 eighth notes, and only the sixth eighth note is left to start the new line. So, you see, the music is written to provide all the retards.

THE FIRST NOEL THE ANGEL DID SAY. No. 61

Story

Did you ever know a wonderful bit of news that you wanted to tell to everyone? The angels knew the wonderful story about the birth of a king and they hurried to tell the shepherds who were in the fields with their sheep. The angels sang, "Rejoice! Be glad! Noel, Noel, Noel! God's long promised Son has come. Born is the King of Israel!" The shepherds looked up and saw a great shining star in the sky.

Three wise men in the east saw this wonderful star, too. They had been watching for the coming of the great King, so they followed the star to Bethlehem. When it stopped over the stable, they went in and knelt before the tiny baby, offering Him gifts of gold, myrrh, which is a medicine used in the east, and frankincense, a very sweet-smelling perfume.

Note to Teacher

This is a very old English Christmas carol. Tell the children how in olden times the singers went about from house to house on Christmas eve, singing their carols and Christmas greetings. Keep in mind that a carol is a song of joy, a "gladsome singing." The story is full of motion and open country; keep the picture well in mind and the song will sing itself. Accent the rhythm and give each note its exact value.

O COME, ALL YE FAITHFUL. No. 62

Story

Nearly seven hundred years ago a good man, named Cardinal Bonaventura, wrote a joyful Christmas song. This song was sung in Latin for hundreds of years, until Frederick Oakeley, in 1841, translated it into English so that we could sing it, too. This is a happy song and it says over and over, "O come, all of you who love God and His Son Jesus, come all of you joyful and happy people, come to Bethlehem! Come, see the King! Come and adore Him, Christ the Lord! Sing, angels, sing for joy! Glory to God in the highest! Christ is born to-day in Bethlehem, and we come to love Him. We greet thee, Lord, to-day, Thy birthday. Jesus, we would love and serve Thee always. We come to adore Thee, Christ, our Lord!"

Note to Teacher

Sing this song in strict march time, accenting the first beat of each measure. Remember that it is a song of joy and exultation. Notice that in the refrain, the first "O come, let us adore Him" is to be sung softly; the second with medium voice and the third with full voice, with the climax on "Christ, the Lord."

JESUS CALLS US O'ER THE TUMULT. No. 63

Note to Teacher

This song needs very little introduction. Tell a short story, bringing out the important thought in each verse.

Be sure that all of the intervals are sung correctly. Give to each note its full value. Remember that the half notes are twice as long as the quarter notes. Give the quarter notes equal value when they occur in groups of two, and do not sing them as though they were a dotted quarter note followed by an eighth note. Do not retard.

CHRIST THE LORD IS RISEN TO-DAY. No. 64

Note to Teacher

This is a song of joy. Tell a story of redeeming love and the fulfillment of Christ's promise. The story should be simple, for the words of this song are easily understood by children. Tell them the meaning of the word "Alleluia." Too many people take this word for granted and have no idea of its meaning. It is sometimes spelled "Halleluiah" or "Hallelujah." It comes from the Hebrew word "Hallelujah." Halelu means praise ye (halel means shine) and Jah means Jehovah. So our word means "Praise ye the Lord, Jehovah" or "Praise be to God."

The words of our song were written by Dr. Charles Wesley, an English Methodist minister, and the music was composed by Henry Carey, the man who is credited with writing the music we use for "America."

This music is not hard to sing if you teach it carefully, but it can very easily be ruined. Be sure that the children sing the melody as it is written. Too many of us make a guess at the notes for the "Alleluias." Sing the song exactly as it is written, in strict time, rather fast with a well-defined accent on the first beat of each measure. Do not drag out a retard on the last "Alleluia," but sing the whole word deliberately and a little more slowly than the rest of the song.

THE STRIFE IS O'ER. No. 65

To the Teacher

Tell a story of Christ's death and resurrection. It is always good to allow the older children to read the account of the resurrection for themselves. Give them the references and let them find the place. Whenever you allow the children to read a story, be sure that you give them an opportunity to tell it to you in their own words after the reading. Then you can be sure that they know what they have read.

Our poem was translated from an old Latin hymn by the Rev. Francis Pott. The music is by Palestrina and was written in 1588, nearly six hundred years ago. The music of the church at that time had become so ornate and complicated, that its true purpose in the service had been lost. In fact, it had so little of religious value that the Council of Trent decided to banish all music from the church service. Palestrina was commissioned to write three masses. These were very beautiful and proved that religious sentiment could be expressed in simple and beautiful music.

Remember when teaching this song that you are asking children not adults

to sing it. The style must be dignified and broad but not slow nor shouted. Sing it exactly as it is written, giving each note its full value. Keep the voices light, for this is a song of joy. Use the first "Alleluias" before the first verse, but do not repeat them before the other verses. You will notice that there is a quarter rest before the last "Alleluia." Be sure that you have silence on this rest, and then sing the "Alleluia" in strict time. There must not be a retard.

COME, YE FAITHFUL, RAISE THE STRAIN. No. 66

Note to Teacher

This song offers a wonderful opportunity for a story and for Bible reference work. The first verse tells of God's promise to Israel and its fulfilment.

The second and third verses compare the Resurrection of Christ with the resurrection in nature. Spring is the awakening of nature from the long sleep of winter, and Easter brings to us the fulfillment of Christ's promise that His resurrection would wake us from the long winter sleep of sin.

The fourth verse sings praises to the Lord.

The words of our song were written by John of Damascus, the poet of the early Greek Church, in the year 750, nearly twelve hundred years ago. Many of his beautiful poems have been translated for us by an English clergyman, John Mason Neale.

The music, by the well-known English composer, Sir Arthur Sullivan, is very simple and should be sung in strict time with an accent on the first beat of each measure. Do not retard.

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW. No. 67

Story

In the sixteenth century there lived a good man named John Calvin. He wanted the people in his church to sing songs, which, as he himself wrote, "shall be not merely dignified but holy; which shall be spurs to incite us to pray to and praise God, to meditate on His works, to love, fear, honor and glorify Him." So John Calvin asked his good friend, Clement Marot, to translate the Psalms into French, and Claude Goudimel from Avignon wrote the music. In those days there were wars between the churches, for some believed that only the priests should sing in church and read the Bible, and they fought with all who believed that the people should have a part. Marot was poisoned for writing the Psalms for the people, and Goudimel was killed in the St. Bartholomew Massacre. But there was another musician, named Louis Bourgeoise, who took Goudimel's melodies and harmonized them. One of these songs is sung every Sunday in almost every Protestant church throughout the world to-day. It was written in 1551, nearly four hundred years ago.

The words which we sing, "Praise God from Whom all blessings flow," were written by the Rt. Rev. Thomas Ken, Bishop of Bath and Wells, in the year 1697.

Note to Teacher

This is a great song of praise, and should be sung with dignity. Notice that all the notes are of equal value and should be sung exactly as written. Do not retard, but observe the hold on the last syllable of each phrase.

THE LORD'S PRAYER. No. 68

Note to Teacher

Chanting is one of the oldest and simplest forms of church song. It is not difficult to teach if you observe carefully the following directions.

The Chant consists of two parts:

1. RECITE the first part of the verse up to the accented syllable with a singing tone, rapidly as in speaking, on the musical note indicated. Recite in the same way the phrase following the double bar.

2. SING all other words, beginning with the accented syllable, in 2-2 tempo, giving the accented syllable the time of a whole note. The accented syllable should be slightly emphasized. Give it two beats of a full measure.

If a word or syllable follows the accented syllable before the next bar, give the accented syllable the time of a dotted half note, and the syllable following the time of a quarter note. If there are two syllables following, give the accented syllable the time of a half note, and to each of the others the time of a quarter note.

Syllables following the first bar are to be sung in the time indicated by the music.

Final "ed" is pronounced as a separate syllable.

Observe all punctuation marks, as in reading.

Our Father who art in *heaven* — | hallow-ed | be thy | name; ||
thy kingdom come, thy will be *done* — in | earth as it | is in | heaven. ||

Give *us* — this | day our | daily | bread; ||
and forgive us our *debts*, — as | we for- | give our | debtors. ||

And lead us not into temptation, *but* — de- | liver | us from | evil; ||
for thine is the kingdom, and the *pow*er, and the | glory for | ever. A- | men. ||

OUR FATHER WHO ART IN HEAVEN. No. 69

Note to Teacher

Remember when teaching this number that it is a prayer and must be sung reverently. Do not drag. Be sure that you sing the music exactly as it is written, giving to each note its full value. Phrase according to the punctuation. The word "Heaven" must be sung as a one syllable word (Heav'n) and not as a two syllable word "Heav-en." Do not attempt to teach this song in one or two lessons. Require for the singing of this number the same reverence and order that you require for every prayer. This arrangement is taken from Adlam's "Communion in F" and is considered by many to be the most beautiful setting of The Lord's Prayer ever written.

WE GIVE THEE BUT THINE OWN. No 70

This response may be used before or after the offertory. Sing simply and in time. Phrase according to the punctuation. If you make a slight pause after "a trust" and after "O Lord" you will not need to retard. Notice that in the fifth measure there are two even half notes. Give all of the notes their exact value.

SUFFER LITTLE CHILDREN TO COME UNTO ME. Nos. 71, 73

(Two Settings)

This is a benediction and we have included two arrangements. One is a simple melody with a quiet chord accompaniment. The other is arranged from an old "Te Deum" by Henry Lawes. Both should be sung simply and in time. Give each note its full value. You will observe that the important words occur on the accented beats.

OUR PRAYERS ACCEPT. No. 72

This number may be used as a benediction or as a response after the prayer. The music was composed early in the sixteenth century by Thomas Tallis. It should be sung simply and in time. It is always well to have the children sing the responses with bowed heads. Be sure that they know the music thoroughly before you attempt to use a response during the devotional service.

The poem is a part of the message that Oliver Wendell Holmes took to the Young Men's Christian Union in Boston when he was eighty-four years old.

O FATHER HEAR US No. 74

This response is to be used after the prayer. Sing it softly and prayerfully. Make a slight pause at each comma. It must be sung slowly, but do not drag. The melody is arranged from Mendelssohn's great oratorio, "Elijah."

ALL THINGS COME OF THEE, O LORD. No. 75

This sentence is to be used after the offering has been taken. It should be sung simply, in strict time, with each note receiving its full value.

PATRIOTIC SONGS

AMERICA No. 76

STORY

This tune is the best known of all national anthems. It is used here in the United States with the words, "My Country 'Tis of Thee," and in Great Britain with the words, "God Save the King." It is also used in Denmark, Germany, Switzerland, Bavaria, Brunswick, Norway, Saxony, Prussia, Wurtemberg, Hanover and Weimar with similar words in their respective languages. We find it first recorded as an "Ayre" by John Bull in 1619, but it was used with a Scotch carol in 1611. The authorship is uncertain. It is generally credited to Henry Carey. The date given for the arrangement we use is 1743.

The words were written by Samuel Francis Smith in 1832. They were first sung in public on July Fourth of that year at a children's celebration in the Park Street Church, Boston. Dr. Smith wrote the verses on a bit of waste paper in less than half an hour, and it is sung to-day exactly as it was written on that scrap of paper. When he was an old man, he said: "I have heard 'America' sung half way round the world. I have heard it on the Atlantic Ocean, on the Baltic Sea, and on the Mediterranean; in London, Liverpool, Stockholm, Copenhagen, Paris, Rome, Naples, in the baths at Pompeii, in Athens, Calcutta, and Rangoon. On the earth I have heard it on Pike's Peak, and under the earth in the caverns at Manitou, Colorado, where it was played on the stalactites." In spite of much criticism, this song still continues to be the best known of all our national anthems.

Note to Teacher

Sing in strict time, giving the dotted quarter notes full value. Do not hurry and do not retard. This is a song of personal pride in our country and love for it. The last stanza is a prayer. It must be dignified. Be sure that the words are sung correctly.

THE BATTLE HYMN OF THE REPUBLIC. No. 77

Story

This poem was composed by Julia Ward Howe in the fall of 1861. It was sung by Chaplain C. C. McCabe while in Libby Prison, when news was brought to the prisoners by an old negro that the Federals were winning. It was indeed the Battle Hymn of the Republic. Chaplain McCabe sang it again at President Lincoln's funeral. Rudyard Kipling calls it "that terrible Battle Hymn of the Republic." It became an immense favorite during the late war and was sung many times in stately English cathedrals.

Sir Arthur Conan Doyle, in his cabled report to the American Press, when the Americans and Australians broke the von Hindenburg line at St. Quentin, said:

"Mine eyes have seen the glory of the coming of the Lord,
"He is trampling out the vintage where the grapes of wrath are stored."

"The grand, sonorous, mystical lines of Julia Ward Howe rang in my head, as I found myself one of the actual witnesses of this, one of the historical episodes of the greatest of wars."

This old melody, best known as "John Brown's Body," was sung at camp meetings long before the Civil War. It must be sung in strict time with a swinging rhythm. Each note must receive its exact value or the thrill of the rhythm will be lost.

This great hymn was sung by the student body at Smith College on October 5, 1910, when Mrs. Howe, at the age of 91, received the honorary degree of Doctor of Letters.

GOD SAVE THE KING. No. 78

Note to Teacher

For the story of the writing of the music see "America."

Tell the children a simple, straightforward story. If you want to use a Bible reference, there is the story of the first king given to the Hebrews by God. See First Samuel, chapters 8-13. Let the children tell you what they know about the great kings of the Bible and then of England. Bring out, in teaching the words, that the first verse describes the qualities or attributes of the king. The second verse asks God's blessing upon him, and God's guidance so that the people may ever rejoice in his reign. The third verse has been added recently for Canada. Much can be said of Canada's place in the Empire.

The music must be dignified. Sing with poise and understanding. This is a simple, dignified song of patriotism, so do not allow it to become ponderous. It should not be hurried, but do not retard. Sing in steady, well-accented rhythm. Be sure that you do not jerk the eighth notes, which follow the dotted quarters. Sing the next to the last measure in strict time, and be sure that you give each note its full value.

THE STAR-SPANGLED BANNER. No. 79

Note to Teacher

This is a difficult song and must be played in strict time.

The words were written by Francis Scott Key on September 14, 1814. The British were preparing to attack Fort McHenry. Dr. Beanes, an intimate friend of Mr. Key's, was detained with other Americans aboard a British ship. Hoping to secure the release of his friend, Mr. Key started in a sail boat for the Admiral's vessel. According to some historians, he was detained in his boat, moored from the stern of the flagship, during the terrible bombardment of twenty-four hours. In the morning light he saw that the flag still waved over the fort, and taking an old letter from his pocket and using a barrel stave for a desk, he gave vent to his relief in this spirited poem. He called it "The Defense of Fort McHenry."

Mr. Key, as soon as he reached Baltimore, showed it to Judge Nicholson, his brother-in-law. He had copies struck off and distributed in the streets. Ferdinand Durang, an actor, picked up a copy and adapted it to the tune, "Anacreon in Heaven," called by some historians "Adams and Liberty." He sang it from a chair in an old tavern with the bystanders joining in the chorus. The song soon spread throughout the nation.

O CANADA. No. 80

Note to Teacher

As in all of the patriotic songs, tell a story of the country, of the people and of their life and loyalty. Build this story on the words of the song you are teaching.

Play and sing this song exactly as it is written. Follow all marks of expression. Remember that "Maestoso" means majestically or with dignity and does not mean *shout*. Too many people think that patriotism is expressed by noise. All through this beautiful chord accompaniment the melody must be emphasized so the children can hear their part. This song is so well written that it does not need a retard to add firmness to the ending. If you impress upon the children that this song is a pledge of loyalty and ask them to sing it that way, their attitude and the meaning of the words will produce the broadness of tone that you want and will be far better than any retard.

THE MAPLE LEAF FOREVER. No. 82

Note to Teacher

This song gives a fine opportunity for a good story. Be sure to look up your history before you try to tell the story.

This is to be sung with spirit. Do not shout. Keep the rhythm well accented on the first beat of each measure. Give each note its full value. Phrase according to the punctuation. Divide the tied notes into two even eighth notes. Observe the hold on the word "bless" in the chorus and do not retard the closing phrase.

SONGS

It hardly seems necessary to give suggestions for stories about the secular songs. Just a few musical helps should be sufficient. Remember all the time that children are singing these songs. Avoid retards. They have no use for anything that holds up the rhythmic flow of the music. Do not try to get big effects. Rhythm, beauty of tone, exactness and simplicity, with a well-understood story, will give the very best results.

OLD BLACK JOE. No. 81

MY OLD KENTUCKY HOME. No. 83

OLD FOLKS AT HOME. No. 84

Do not attempt to teach these songs until you are sure that you know them yourself. Do not trust to your memory, for the chances are that you learned them by ear and have never sung them as they really are. They should be sung at a moderate tempo with a smooth-flowing tone. Do not drag nor retard. The syncopation, that racial characteristic of negro melody, must be exact and all dotted notes must be sung where they occur. Sit down at the piano and play over these melodies exactly as they are written and you will be amazed when you realize how carelessly they have been sung. They are beautiful, musical songs when played as the composer wrote them. Observe all the rests. Tell the stories simply. Do not let them become sentimental.

"Old Black Joe." Sing the repeated "I'm coming" as an echo. Put a slight stress, not enough to be an accent, on each of the last three words, "old black Joe."

"My Old Kentucky Home." There is a hold over the word "home" the first time that it occurs in the refrain. If you sing the last phrase softly with care for the meaning of the words, you will get a very much better effect than if you just retard.

"Old Folks at Home." There is a hold on the second syllable of the word "weary" in the refrain. Sing the whole last phrase, "Far from de old folks at home," a little more slowly than the rest of the song, but in strict time. Do not drag.

DIXIE. No. 85

This song is marked "Allegro," which means fast. To sing rapidly you must use a light voice, but do not try to sing so quickly that the words become blurred. Keep up the time and accent the first beat of each measure. In next to the last measure of the chorus there is a hold over the word "south." Pause here, then sing "in Dixie" quickly. Dixie should be pronounced Dik-sie, with the accent on the first syllable.

THE MULBERRY BUSH. No. 86

This old English folk game will be useful as an exercise when the children are restless. The tune may be used successfully as a melody for a school song. The rhythm should be well accented.

JOHN PEEL. No. 87

This is an old English hunting song. Describe the lovely old hunt-hounds, horses, grooms and red-coated huntsmen. This, too, is a folk song, so the words and rhythm are important. Keep in it the joy of motion and out-of-doors.

OLD KING COLE. No. 88

This is a jolly old English folksong, known to everybody. Sing it rather fast, in strict time, with well-accented rhythm. In the second part on the words "twee-deedle-dee" get the children to sing a thin tone on the "ee" vowel to bring out the fun of the singing fiddles.

A LIFE ON THE OCEAN WAVE. No. 89

Sing in strict time. Accent the first beat of each measure. Give each note its exact value. This song is full of motion. Do not allow the children to shout.

HARK! HARK! THE LARK! No. 90

This is a famous song by Franz Schubert, the greatest of all song writers. It is said that Schubert read this poem of Shakespeare's while in a restaurant, and jotted the melody down on the back of a menu card. Certainly this melody is spontaneous enough to fit that story. Sing it in strict time, giving each note its exact value. Accent the rhythm. Observe the exclamation marks after Hark! Hark! Be sure that the children sing "Hark" and not "Hock." A very beautiful effect may be made by accenting the second syllable of "arise" and then immediately diminishing the tone.

HOME, SWEET HOME. No. 91

Every child should know and love this song. It is very necessary to watch the time. Do not allow it to become sentimental. Phrase according to the punctuation.

I LOVE THE MERRY, MERRY SUNSHINE. No. 92

This is an old English song. Sing in strict time with the rhythm well accented. Keep it bright, but do not rush.

THE BRAVE OLD OAK. No. 93

This is a vigorous old English song. It needs a big tone and firm, well-accented rhythm. Tell the children about the strength and long life of the oak tree. This is a particularly good song for the boys. Let them sing it lustily, but they must not shout. The accompaniment should be played with a firm, sure touch, but not too loud. Accent the first beat of each measure. Observe all marks of expression. Give each note its exact value.

THE MELLOW HORN. No. 94

This is a song of early morning. Sing it with a light, fresh tone. It should be sung rather fast with well-accented rhythm. In this song many of the phrases are repeated. Treat the repeated phrases as you would an echo and sing each second phrase more softly than the first. To make this effective you must keep strict time and give each note its exact value. Be sure that the children know the intervals correctly.

SWEET AND LOW. No. 95

All children should know this beautiful Tennyson poem and its equally beautiful setting. Sing it simply and in time with a soft mellow tone. Pronounce "wind" as though to rhyme with "find." Count two beats to each measure, 1, 2; 1, 2; with a slight accent on the first beat. Let the last word "sleep" die away slowly and softly. Do not drag this song nor make it sentimental.

THE MIDSHIPMITE. No. 96

This is a boys' song. Sing it in strict time, being sure that you give each note its exact value. Do not retard. This song tells a story of strenuous action and a retard would kill the spirit of it. Count four beats to each measure with a well-marked accent on the first and third beats. Observe very carefully all rests. The accompaniment should be well accented and played as it is marked. The two measures just preceding the change in time must be sung exactly as they are written, with no retard. Then sing the first two measures of the 3/4 time, or refrain, slowly and deliberately, swinging into the three-four or rowing rhythm on the first beat of the third measure. In this way you will keep the song under control and get a very much better effect. Observe every rest in the refrain. Pause on the word "An," on "e" then

swing back into the rhythm and finish without a retard. Sing this song with spirit and enthusiasm, but do not permit the boys to run away with it.

SAILING. No. 97

Story

Many years ago, before anyone had ever even thought of steam boats, all of the ships were sailing vessels. Some of them had one mast, some three and some five or six. When the sailors went off for a long trip, they had no idea when they would get home again, for they had to depend upon the wind to move their boat. Sometimes the wind blew steadily for days, then again it stopped and the ship just drifted about until the wind blew again. Sometimes the boats were blown far out of their course by stormy winds.

The sailor is always happy and anxious to start out on a new trip. He sings his song, "Y' heave ho!" pull up the anchor, let's start on our voyage; sailing, sailing over the bounding main."

Note to Teacher

This is a difficult song to sing, for unless you are very careful the children will shout. Keep the swinging rhythm and the motion of wind and waves, with the joy of out-of-doors and spirit of freedom all through the song. Do not retard anywhere in this song. Sing it exactly as it is written. In the refrain, over the word "blue" you will notice the expression mark "ad lib." Pause for a moment on the word "blue," then pick up the tempo again and sing on without a retard.

SNOWFLAKES. No. 98

Sing this song with a soft, quiet tone. Try to bring out the spirit of the words. If you tell the children about the crystal formation of snowflakes and how they drift and turn in falling, they will get the proper feeling for the rhythm. Accent slightly the first beat of each measure. Keep the time well marked and rhythmical. The accompaniment should be played with a very light, dainty touch. Observe carefully all the rests.

JACK FROST. No. 99

This song should be sung quickly, with a light voice. Keep about it an air of mystery. Accent the first beat of each measure. Remember that a rest means silence, and observe every one. Cut all staccato notes off clean and short. There is a hold over "goes." Hold it just long enough to satisfy a feeling of surprise. The last sentence is a question. Sing it that way. Observe carefully all expression marks.

SIR ROBIN. No. 100

This happy spring song is full of humor. It must be sung in strict time, with careful attention to the value of the notes and rests. The tone should be light and happy. The rhythm must be well accented. Count six beats to each measure and in the accompaniment accent the first and fourth. Be sure that you play the robin's call in the accompaniment accurately.

SANTA LUCIA. No. 101

This is an Italian folk song. If you describe to the children the waterways of Venice, the gondolas, the soft singing in the moonlight and the strumming of guitars, you will get the atmosphere for this song. Sing with a smooth, round tone, in gentle, gliding motion. Observe all marks of expression, accents, staccato notes and rests. The accompaniment should be accented on the first beat of each measure. Be sure that the children sing the first and second endings correctly. Do not retard. Portamento from the "d" to the "c" in the last measure. Give the Italian pronunciation to Santa Lucia, the "c" being soft like our "ch."

ROWING. No. 102

This is an Italian barcarole and must be sung in the swinging, rocking rhythm of a small boat. The voices should be light and happy. Do not sing too fast. The accompaniment should be well accented on the first and fourth beats. Count six beats to each measure. Follow all marks of expression. Do not attempt to teach this song until the children are used to you and your methods. It is a difficult song and should not be taught in the early part of the term.

FUNICULI, FUNICULA. No. 103

This is an old Italian song. Count two beats to each measure, 1, 2; 1, 2. Give each note its full value. Do not retard. In the refrain be sure that you accent the first beat of each measure. Keep the melody smooth and bright.

It is not necessary to use the two lower parts. Use just the melody (top line) and the accompaniment.

CRADLE SONG. No. 104

Story

If you were going to rock a baby to sleep, what kind of a song would you sing? I'd sing the sweetest and softest music that I know, and all the best words. Then, too, I'd rock so gently and softly that the baby would smile and hum and sleep.

There is just one hard word in our song, and it is hard for us because we do not use it any more. When this song was written people said—bedight—but we say adorned or dressed.

We say good night to the baby and tell her to go to sleep, with her head on the pillow, for God will watch over her until the morning light wakes her up.

Close those blue eyes tight, baby, for the angels are near, waiting to watch over you until the night is past. They will take care of you and guard you from all harm.

Listen to the music. Do you hear the soft, steady music that you sing to the baby? It is soft and easy and so restful. Now listen to the piano. Do you hear the rocking, rocking?

Note to Teacher

Be sure that you play the bass of the accompaniment as it is written, with the rocking motion brought out. The counter melody in the right hand will not be difficult if the left hand is kept steady. Observe carefully the syncopation in the right hand.

ALL THROUGH THE NIGHT. No. 105

This is an old Welsh folk song. Sing it simply and in time. A folk song is a ballad originating among the common people. It is the spontaneous telling of everyday happenings to a rhythmic melody. It is a narrative so the words are most important while the melody is rhythmical and simple.

THE WILD ROSE. No. 106

This is an old German folk song. The story is well known and lovely. The melody is simple. Keep it moving along. Use a light, happy voice and slightly accented rhythm.

You will notice the marked national characteristics in the melody, subject and rhythm of these folk songs. The French are dramatic; the Italian are melodious; the English are vigorous; the German are simple; and if we include the American Negro Songs, we find them to be distinctly rhythmical.

THE SHEPHERD MAIDEN. No. 107

This lovely old French folk song tells a story dear to all children. The words and rhythm are important. The melody, as in all folk songs, is secondary. Keep the voices light and the words well spoken. It should be bright and chatty.

GOLDEN SLUMBERS. No. 109

This is a lullaby. Sing it softly and quietly, keeping in mind that it is intended to put a baby to sleep. Count 1, 2; 1, 2; and keep a swinging rhythm. Do not let the children sway to the music. Pause after the word "lullaby" each time that it occurs, and let the tone gradually diminish. The last word should die away, giving the impression that the baby is asleep.

IN THE SPRING. No. 110

This is an old French folk song which is sung every spring on the bridge at Avignon. The people take hands and dance down the mountainside and on to the bridge. Tradition tells us that it originated as a song of thanks that the bridge had not been swept away by the spring torrents. As a folk song the rhythm is important. Let the children play this old game.

ROUNDS. Nos. 108, 111, 112, 113, 114

Note to Teacher

These rounds have been included in response to many requests for them. We find the singing of rounds popular in England as early as the beginning of the thirteenth century. There is a peculiar joy in singing these old melodies and a big satisfaction in completing the round. These have been carefully marked to show the different voices and the starting time for each part. The time must be kept steady and well accented. Do not attempt to sing them if the children are disorderly. Be sure that you know them thoroughly yourself, for you will have to follow each part.

THERE'S MUSIC IN THE AIR. No. 115

This is another jolly song for use during the handwork period. To this melody, too, you may add many verses to fit your own needs. Keep it bright and alive.

These songs are popular in most schools and are similar in character to the Old World folk songs. They are built from the daily experiences in the school and life of the children. Usually every other line tells the story and the phrases between form a repeated refrain. In many cases the refrain gives the rhyme to the story.

HELP IT ON. No. 116

This is suggested for a work song. It often helps to sing a good, jolly song during the handwork period. You can easily add to this melody simple verses which will fit the needs of your school. In this type of song the words and rhythm are important.

THE FARMER. No. 117

This old folk game is too well known to need any explanations. The length of the song or game is increased by adding the many activities of the farmer's life. Each step in the cycle of sowing and reaping adds a verse to the song.

DID YOU EVER SEE A LASSIE. No. 118

This is a game to be played in the ring. A child is chosen to stand in the center. If a boy is chosen, change the word "Lassie" to "Laddie." While the children sing to him the first two lines of the song, he thinks of what he would like to do. He may clap his hands, tramp with his feet, swing his arms, jump up and down or any other activity in time to the music. He shows what he has chosen to do while the children sing the last half of the second line.

"Did you ever see a laddie, a laddie, a laddie,
Did you ever see a laddie go this way and that?"

Then all of the children do as he shows them until the song is finished. The child in the center then chooses another to take his place and in this way the game continues. Care must be taken that the children do not become disorderly.

PAT-A-CAKE, PAT-A-CAKE. No. 119

This is a finger game to be played while the children are sitting in the circle. The action follows the story. This is an especially nice song to sing to little visitors or to the baby brothers or sisters of the children in the Kindergarten when they come in to visit.

THUMBKIN SAYS "I'LL DANCE." No. 120

This, too, is a finger game and is played with each finger in turn on both hands, then all of the fingers dance together, as the words of the story suggest. This is a particularly good game for the very little children.

THE CARPENTER. No. 121

This is a game that may be used in either the circle or ring. The action follows the words of the song. This song has many possibilities. Both the story and action appeal to the children and they will develop a game from it themselves.

MARCHES

The marches have been selected to cover all the needs of the schools.

Processional Marching Song. This song has many uses in the daily program. It is especially good when the children are going to their handwork. They have been sitting still for some time and the singing helps them to relax.

March from Aida. This makes an excellent opening march. Bring out the melody and do not rush it. Play with dignity.

March from Huguenots. This provides a bright march in short, well-marked rhythm. This will be good for exercises.

Soldiers' Songs. This is especially good for little children.

Tannhauser March. This must be played with poise and dignity. It is an excellent march for dismissal, and care must be taken in the way it is played or the value of a whole day will be lost in a disorderly dismissal.

Vienna March. This will be found useful for exercises that require a light staccato rhythm for running.

Remember in the playing of all marches that they are for children. They take short steps, so the tempo must be decided by the age of the children. This does not mean that the march must be hurried or restless. It must be firm, controlled and restful. Always mark the rhythm by accenting the first beat of each measure. In four-four time the third beat receives a slight accent, and in six-eight time the fourth beat receives this slight accent.

QUIET MUSIC

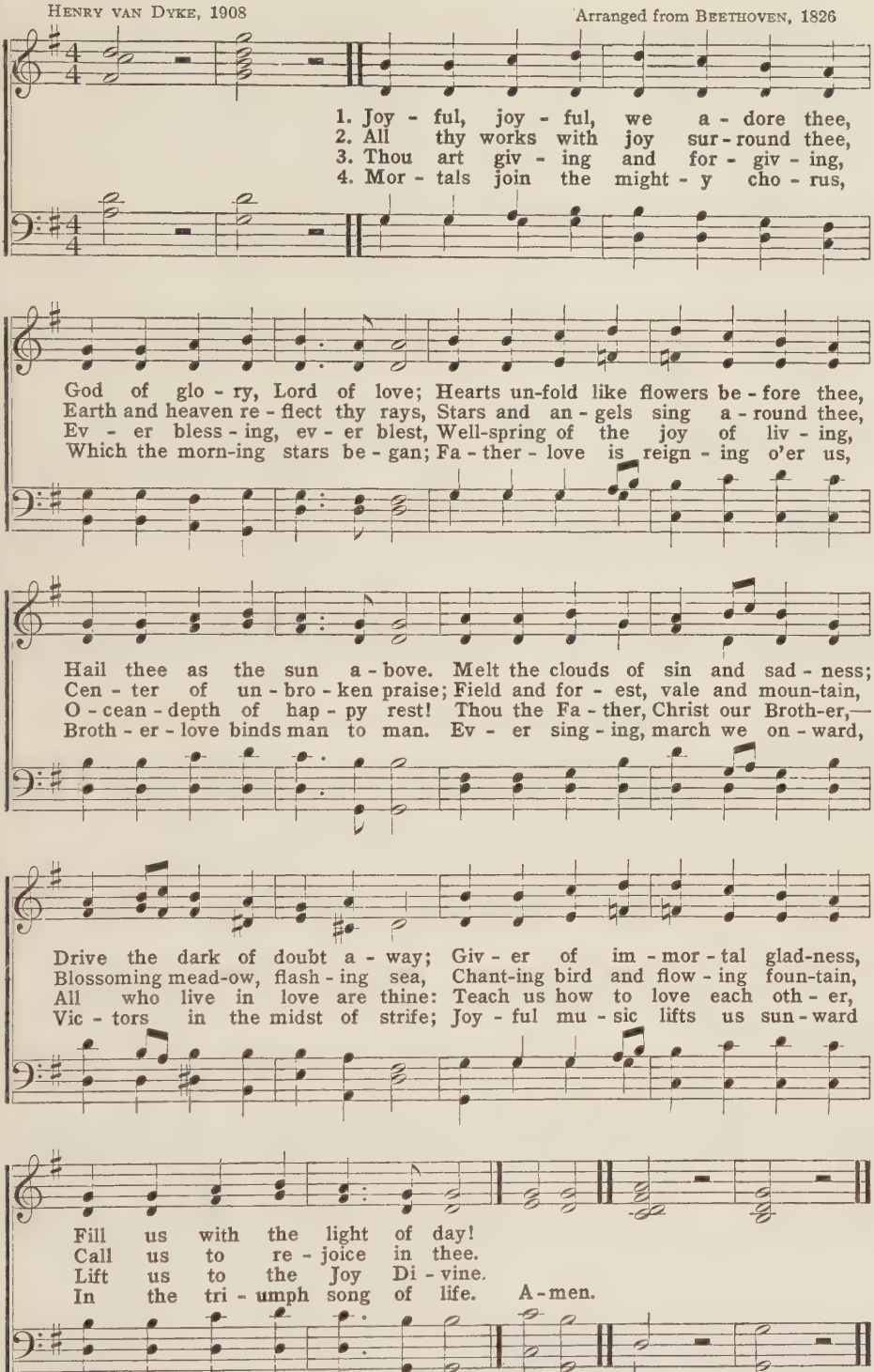
All of these selections require practice and thought. They are offered to fill that need which so often arises. A few bars of quiet, restful melody played softly on the piano restore order and do away with much useless nagging. They must be played with quiet poise if they are to produce the desired effect.

And the streets of the city shall be
full of boys and girls playing
in the streets thereof

ZECHARIAH, VIII, 5

1 Joyful, Joyful, We Adore Thee

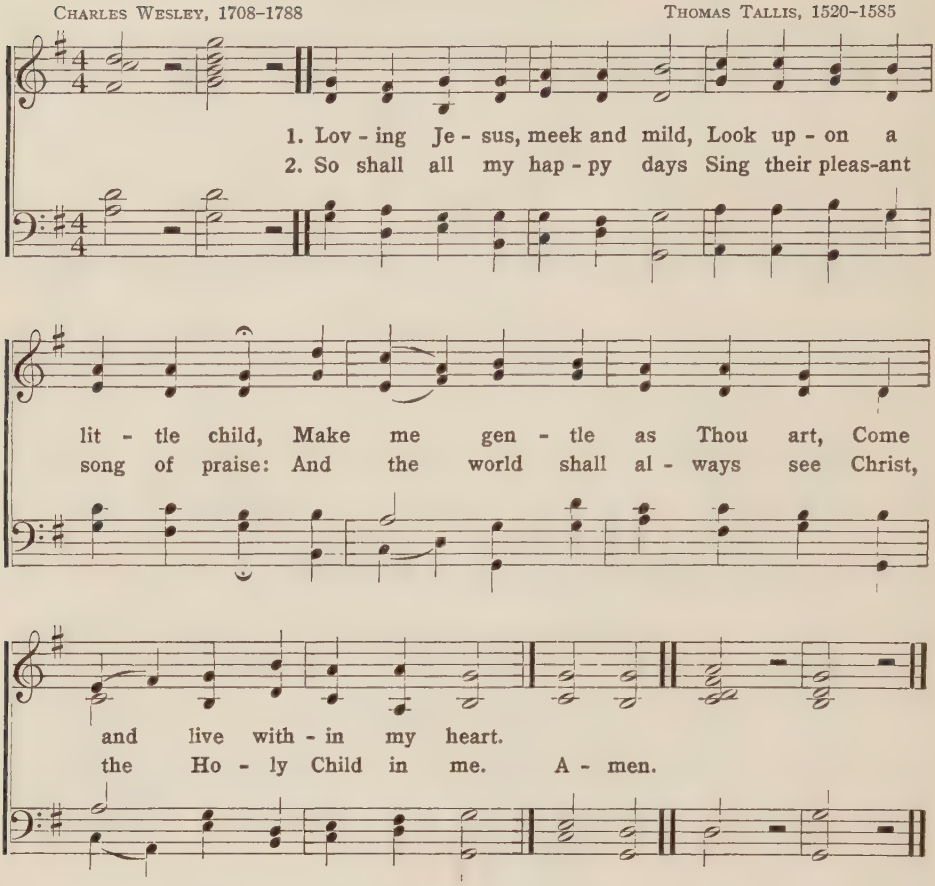
(HYMN TO JOY. 8, 7, 8, 7, D.)

HENRY VAN DYKE, 1908 — Arranged from BEETHOVEN, 1826

1. Joy - ful, joy - ful, we a - dore thee,
2. All thy works with joy sur - round thee,
3. Thou art giv - ing and for - giv - ing,
4. Mor - tals join the might - y cho - rus,
God of glo - ry, Lord of love; Hearts un-fold like flowers be - fore thee,
Earth and heaven re - flect thy rays, Stars and an - gels sing a - round thee,
Ev - er bless - ing, ev - er blest, Well-spring of the joy of liv - ing,
Which the morn-ing stars be - gan; Fa - ther - love is reign - ing o'er us,
Hail thee as the sun a - bove. Melt the clouds of sin and sad - ness;
Cen - ter of un - bro - ken praise; Field and for - est, vale and moun-tain,
O - cean - depth of hap - py rest! Thou the Fa - ther, Christ our Broth-er,—
Broth - er - love binds man to man. Ev - er sing - ing, march we on - ward,
Drive the dark of doubt a - way; Giv - er of im - mor - tal glad-ness,
Blossoming mead-ow, flash - ing sea, Chant-ing bird and flow - ing foun-tain,
All who live in love are thine: Teach us how to love each oth - er,
Vic - tors in the midst of strife; Joy - ful mu - sic lifts us sun - ward
Fill us with the light of day!
Call us to re - joice in thee.
Lift us to the Joy Di - vine.
In the tri - umph song of life. A - men.

From Poems of Henry van Dyke; Copyright, 1911, 1920, by Charles Scribner's Sons. Used by permission

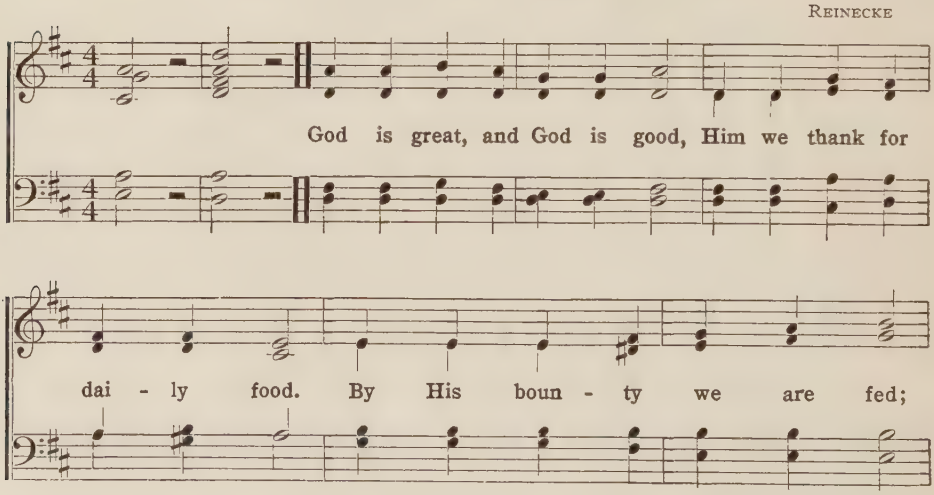
2 Loving Jesus, Meek and Mild

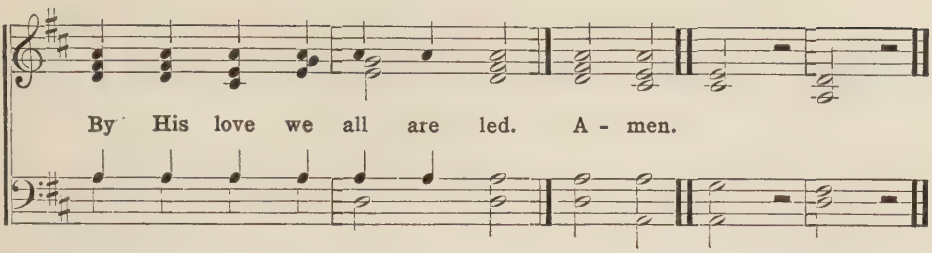
(TALLIS' CANON. L.M.)

CHARLES WESLEY, 1708–1788 — THOMAS TALLIS, 1520–1585

1. Lov - ing Je - sus, meek and mild, Look up - on a
2. So shall all my hap - py days Sing their pleas-ant
lit - tle child, Make me gen - tle as Thou art, Come
song of praise: And the world shall al - ways see Christ,
and live with - in my heart.
the Ho - ly Child in me. A - men.

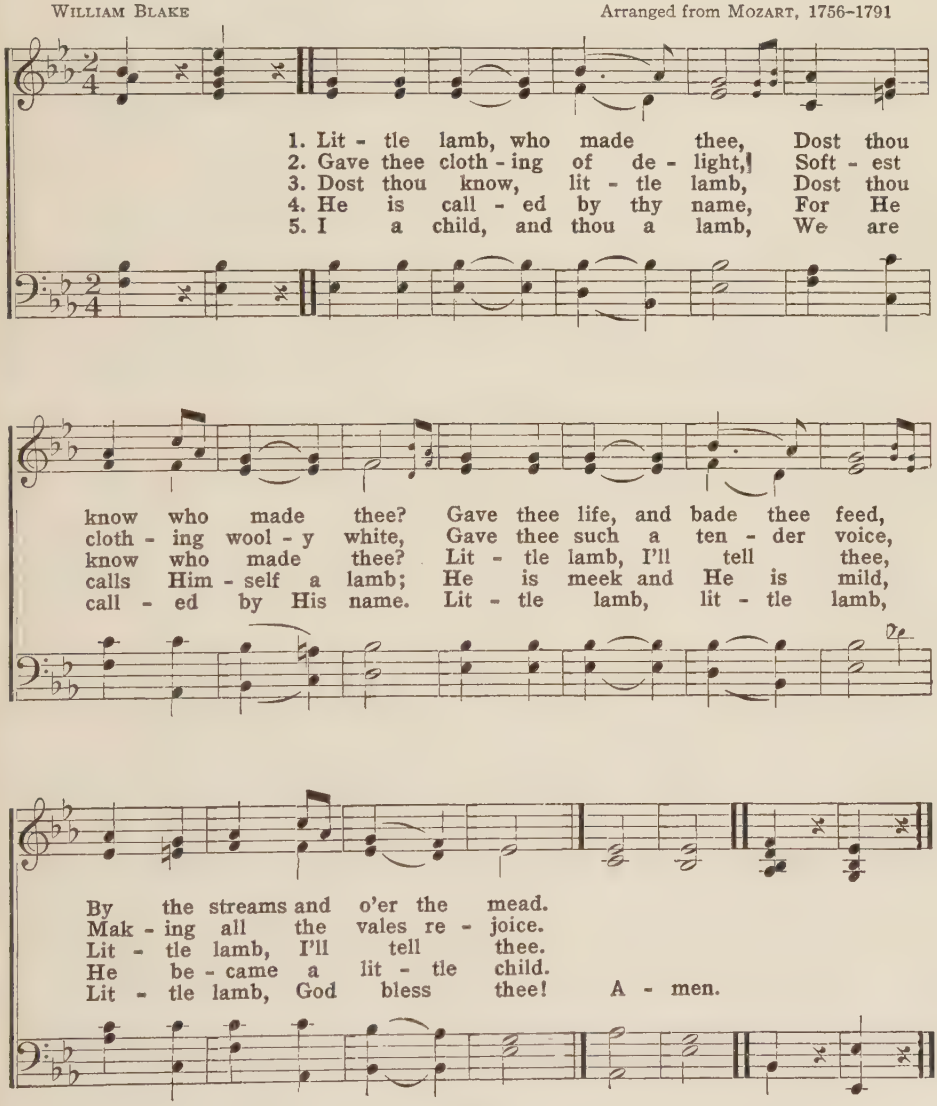
3 God Is Great and God Is Good

REINECKE



God Is Great and God Is Good

4 Little Lamb, Who Made Thee

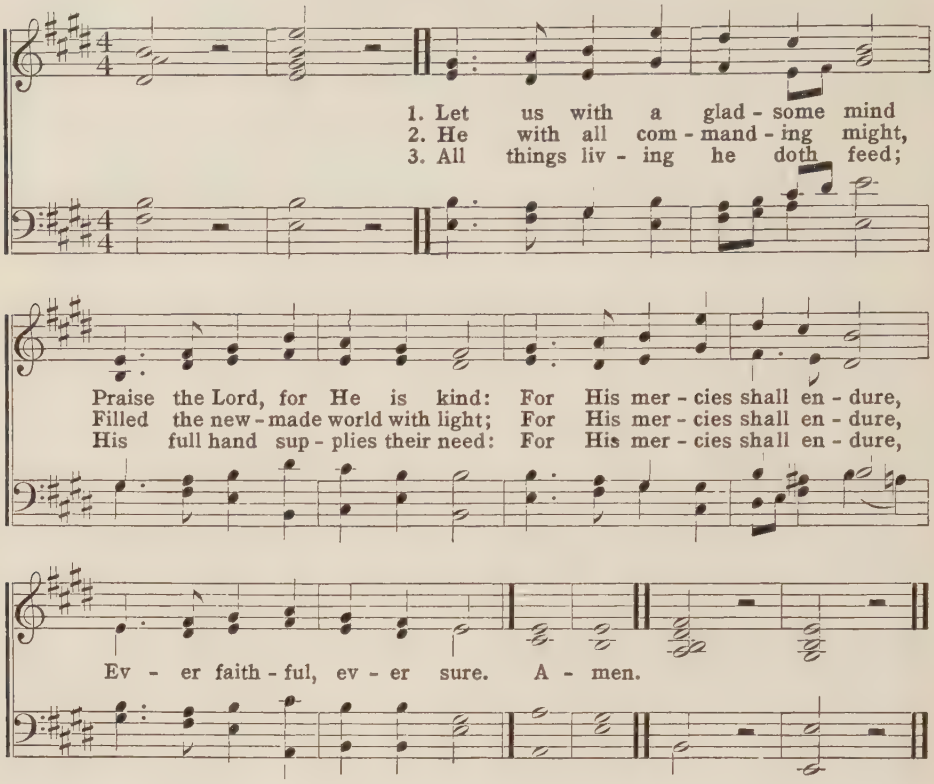
(AMADEUS. 7, 7, 7, 7)

WILLIAM BLAKE — Arranged from MOZART, 1756–1791

1. Lit - tle lamb, who made thee, Dost thou
2. Gave thee cloth - ing of de - light, Soft - est
3. Dost thou know, lit - tle lamb, Dost thou
4. He is call - ed by thy name, For He
5. I a child, and thou a lamb, We are
know who made thee? Gave thee life, and bade thee feed,
cloth - ing wool - y white, Gave thee such a ten - der voice,
know who made thee? Lit - tle lamb, I'll tell thee,
calls Him - self a lamb; He is meek and He is mild,
call - ed by His name. Lit - tle lamb, lit - tle lamb,
By the streams and o'er the mead.
Mak - ing all the vales re - joice.
Lit - tle lamb, I'll tell thee.
He be - came a lit - tle child.
Lit - tle lamb, God bless thee! A - men.

5 Let Us with a Gladsome Mind

(INNOCENTS. 7, 7, 7, 7)

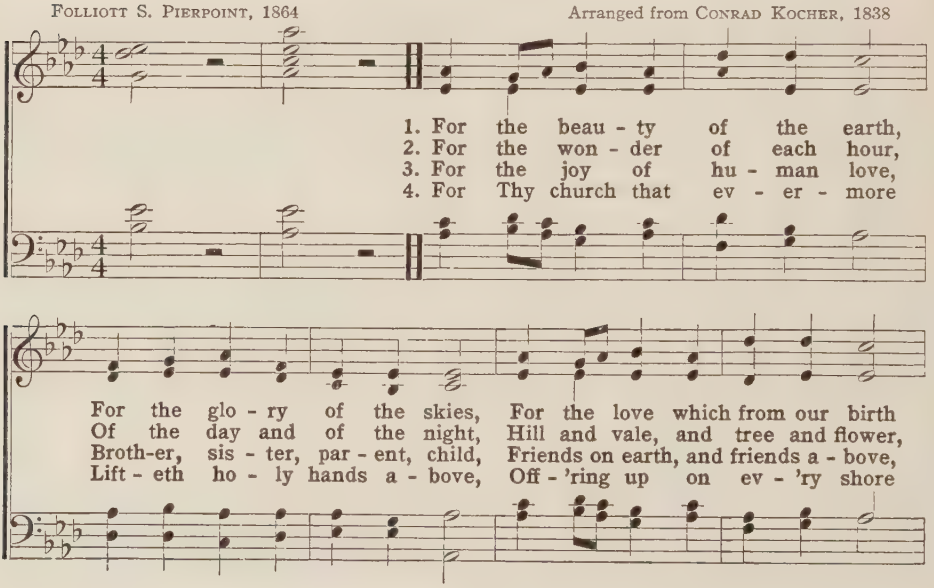
JOHN MILTON, 1623 Altered — THIBAUT IV. OF NAVARRE, 1201–1254


1. Let us with a glad - some mind
2. He with all com - mand - ing might,
3. All things liv - ing he doth feed;
Praise the Lord, for He is kind: For His mer - cies shall en - dure,
Filled the new - made world with light; For His mer - cies shall en - dure,
His full hand sup - plies their need: For His mer - cies shall en - dure,
Ev - er faith - ful, ev - er sure. A - men.

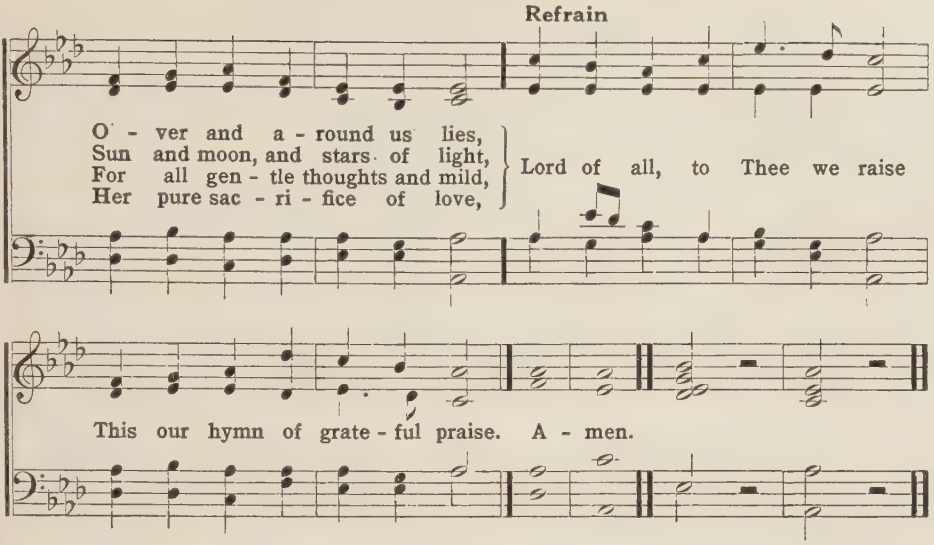
6 For the Beauty of the Earth

(DIX. 7, 7, 7, 7, 7, 7)

FOLLIOTT S. PIERPOINT, 1864 — Arranged from CONRAD KOCHER, 1838


1. For the beau - ty of the earth,
2. For the won - der of each hour,
3. For the joy of hu - man love,
4. For Thy church that ev - er - more
For the glo - ry of the skies, For the love which from our birth
Of the day and of the night, Hill and vale, and tree and flower,
Broth-er, sis - ter, par - ent, child, Friends on earth, and friends a - bove,
Lift - eth ho - ly hands a - bove, Off - 'ring up on ev - 'ry shore

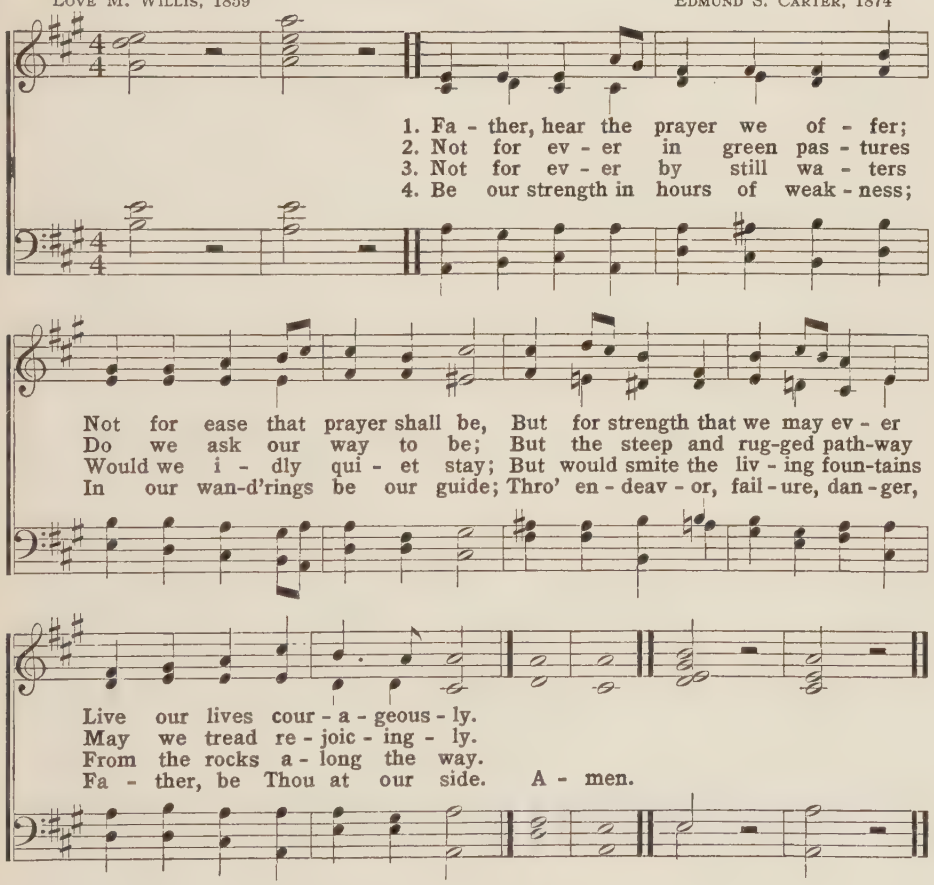
For the Beauty of the Earth


Refrain
O - ver and a - round us lies,
Sun and moon, and stars of light,
For all gen - tle thoughts and mild,
Her pure sac - ri - fice of love,
Lord of all, to Thee we raise
This our hymn of grate - ful praise. A - men.

7 Father, Hear the Prayer We Offer

(CARTER. 8, 7, 8, 7)

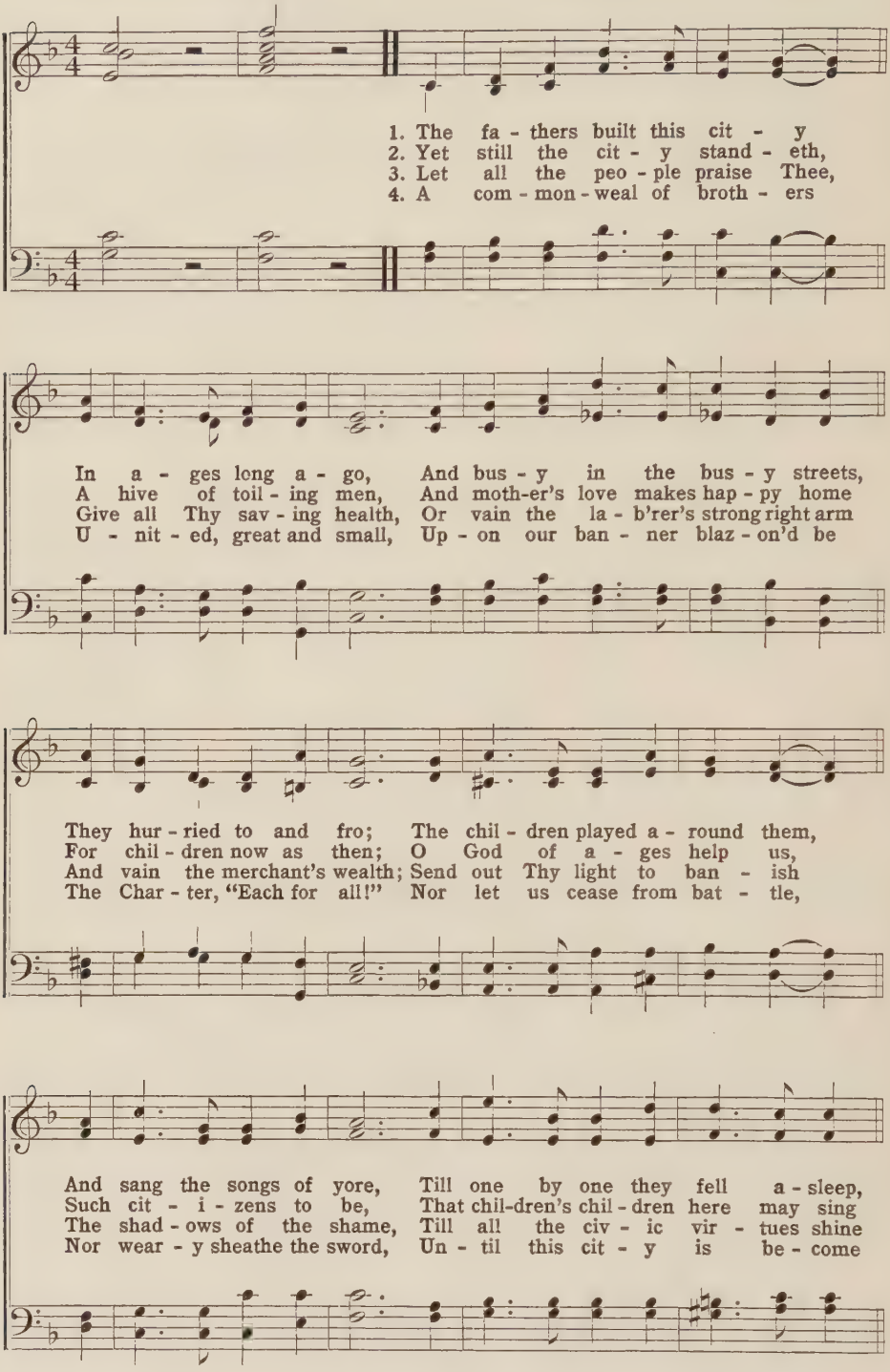
LOVE M. WILLIS, 1859 — EDMUND S. CARTER, 1874

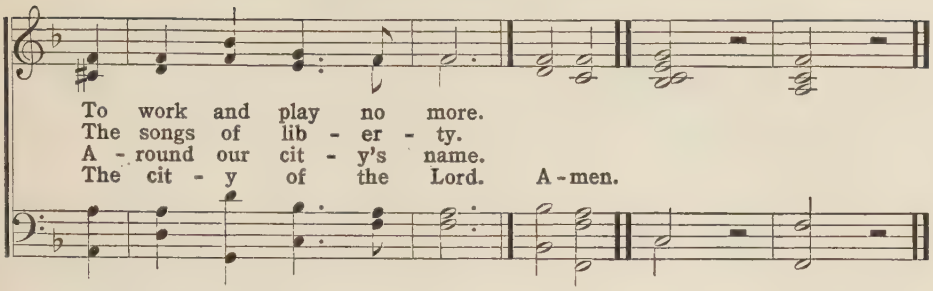

1. Fa - ther, hear the prayer we of - fer;
2. Not for ev - er in green pas - tures
3. Not for ev - er by still wa - ters
4. Be our strength in hours of weak - ness;
Not for ease that prayer shall be, But for strength that we may ev - er
Do we ask our way to be; But the steep and rug-ged path-way
Would we i - dly qui - et stay; But would smite the liv - ing foun-tains
In our wan-d'rings be our guide; Thro' en - deav - or, fail - ure, dan - ger,
Live our lives cour - a - geous - ly.
May we tread re - joic - ing - ly.
From the rocks a - long the way.
Fa - ther, be Thou at our side. A - men.

8 The Fathers Built This City

(CIVITAS DEI. 7, 6, 8, 6, D.)

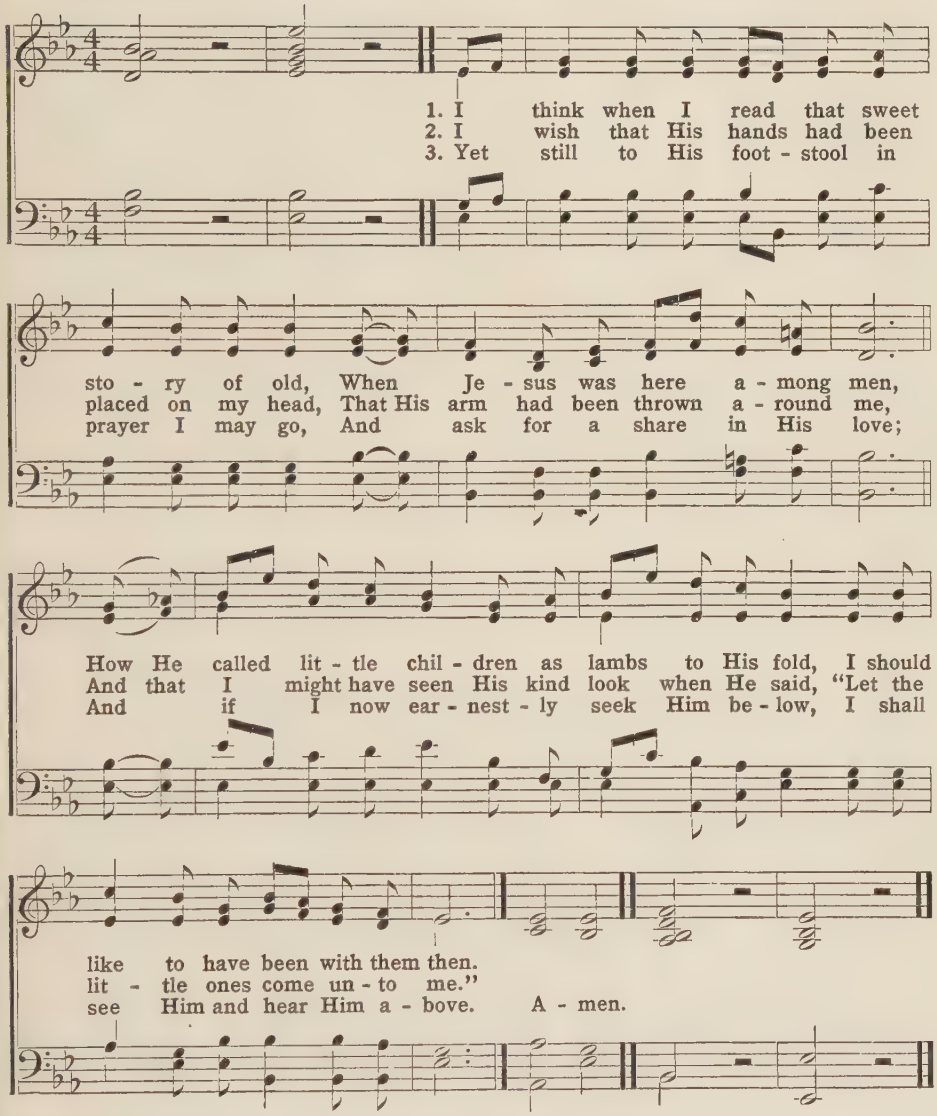
WILLIAM GEORGE TARRANT, 1853– ALFRED JAMES CALDICOTT, 1842–1897


1. The fa - thers built this cit - y
2. Yet still the cit - y stand - eth,
3. Let all the peo - ple praise Thee,
4. A com - mon - weal of broth - ers
In a - ges long a - go, And bus - y in the bus - y streets,
A hive of toil - ing men, And moth-er's love makes hap - py home
Give all Thy sav - ing health, Or vain the la - b'rer's strong right arm
U - nit - ed, great and small, Up - on our ban - ner blaz - on'd be
They hur - ried to and fro; The chil - dren played a - round them,
For chil - dren now as then; O God of a - ges help us,
And vain the merchant's wealth; Send out Thy light to ban - ish
The Char - ter, "Each for all!" Nor let us cease from bat - tle,
And sang the songs of yore, Till one by one they fell a - sleep,
Such cit - i - zens to be, That chil-dren's chil - dren here may sing
The shad - ows of the shame, Till all the civ - ic vir - tues shine
Nor wear - y sheathe the sword, Un - til this cit - y is be - come



9 I Think When I Read That Sweet Story of Old

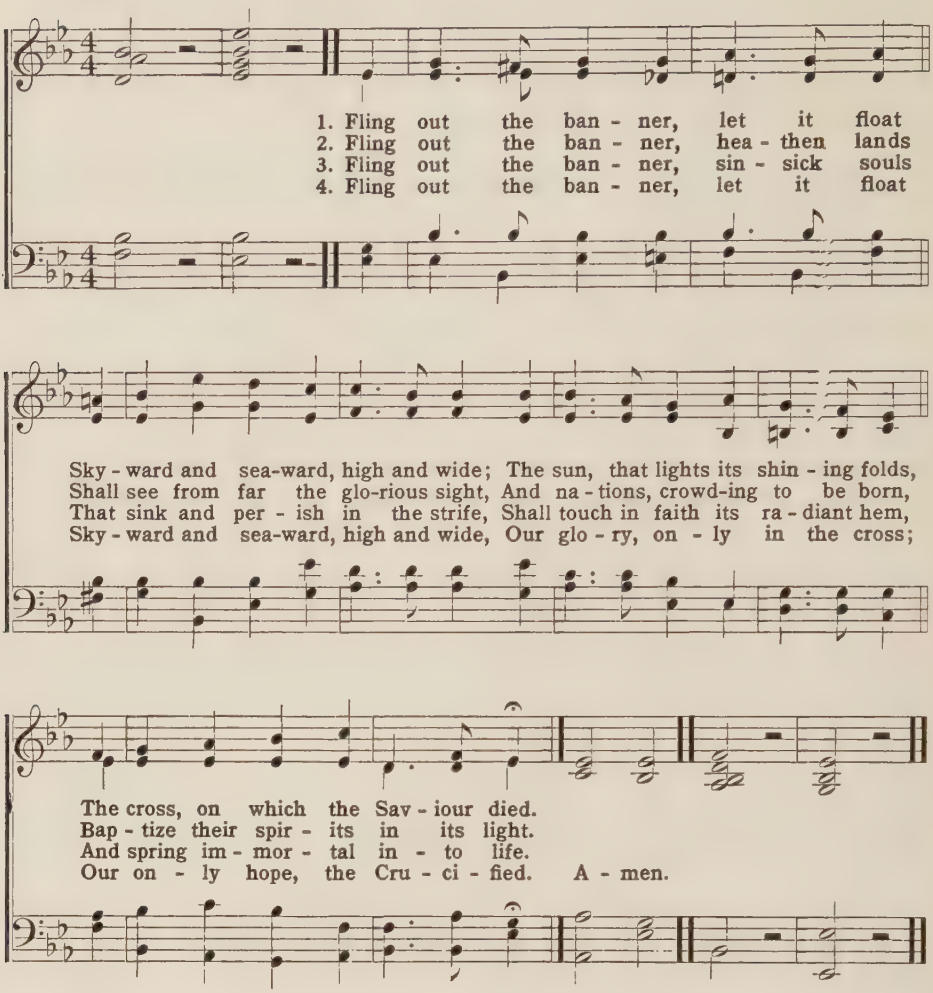
(SWEET STORY. Irregular)

JEMIMA LUKE, 1841 — Traditional English Melody

1. I think when I read that sweet
2. I wish that His hands had been
3. Yet still to His foot - stool in
sto - ry of old, When Je - sus was here a - mong men,
placed on my head, That His arm had been thrown a - round me,
prayer I may go, And ask for a share in His love;
How He called lit - tle chil - dren as lambs to His fold, I should
And that I might have seen His kind look when He said, "Let the
And if I now ear - nest - ly seek Him be - low, I shall
like to have been with them then.
lit - tle ones come un - to me."
see Him and hear Him a - bove. A - men.

10 Fling Out the Banner, Let It Float

(WALTHAM. L. M.)

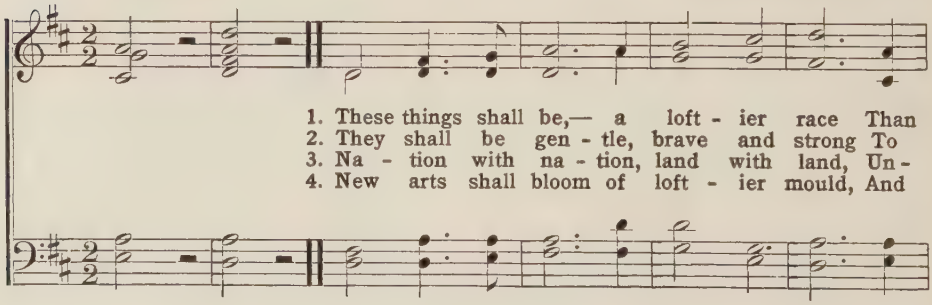
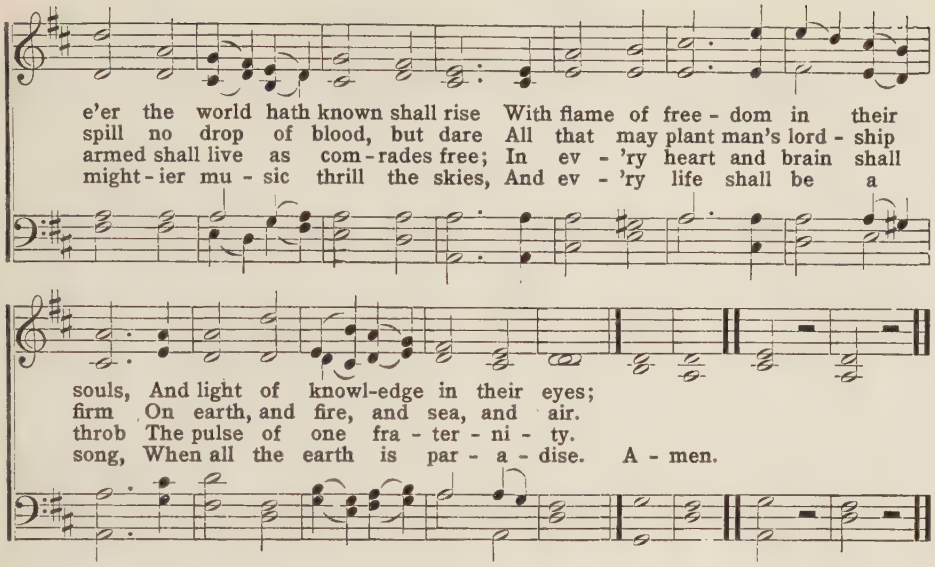
GEORGE W. DOANE, 1848 — JOHN B. CALKIN, 1872


1. Fling out the ban - ner, let it float
2. Fling out the ban - ner, hea - then lands
3. Fling out the ban - ner, sin - sick souls
4. Fling out the ban - ner, let it float
Sky - ward and sea-ward, high and wide; The sun, that lights its shin - ing folds,
Shall see from far the glo-rious sight, And na - tions, crowd-ing to be born,
That sink and per - ish in the strife, Shall touch in faith its ra - diant hem,
Sky - ward and sea-ward, high and wide, Our glo - ry, on - ly in the cross;
The cross, on which the Sav - iour died.
Bap - tize their spir - its in its light.
And spring im - mor - tal in - to life.
Our on - ly hope, the Cru - ci - fied. A - men.

11 These Things Shall Be,—A Loftier Race

(TRURO. L. M.)

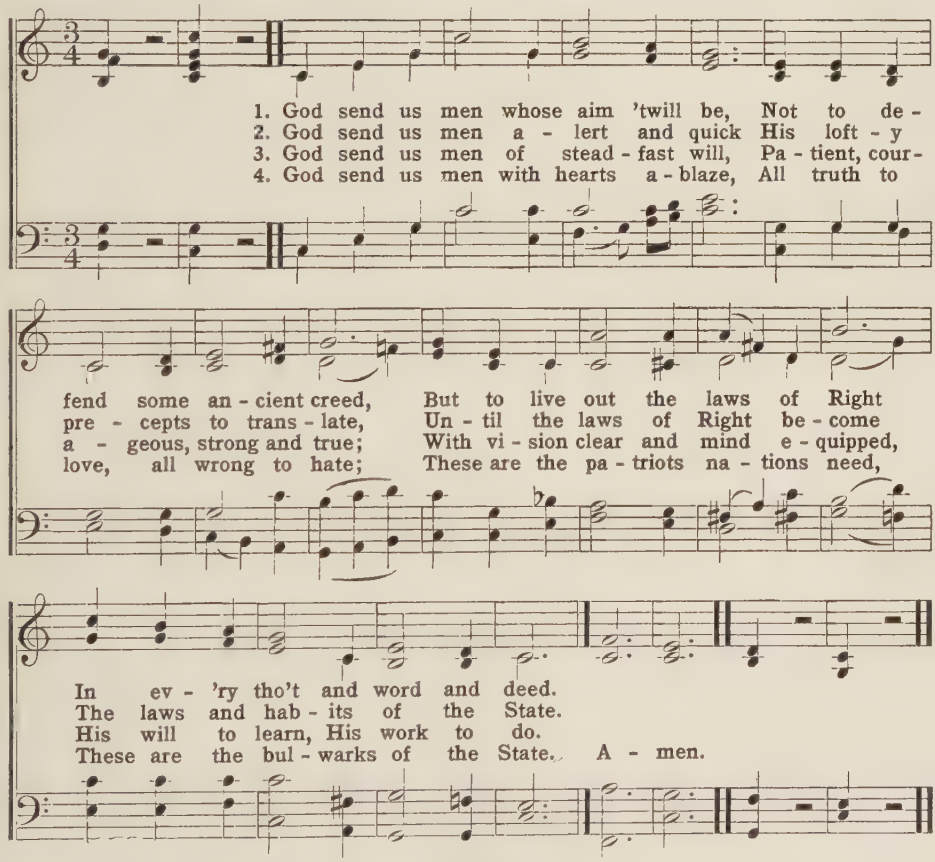
JOHN A. SYMONDS, 1880 — CHARLES BURNEY, 1769


1. These things shall be,— a loft - ier race Than
2. They shall be gen - tle, brave and strong To
3. Na - tion with na - tion, land with land, Un -
4. New arts shall bloom of loft - ier mould, And

e'er the world hath known shall rise With flame of free - dom in their
spill no drop of blood, but dare All that may plant man's lord - ship
armed shall live as com - rades free; In ev - 'ry heart and brain shall
might - ier mu - sic thrill the skies, And ev - 'ry life shall be a
souls, And light of knowl-edge in their eyes;
firm On earth, and fire, and sea, and air.
throb The pulse of one fra - ter - ni - ty.
song, When all the earth is par - a - dise. A - men.

12 God Send Us Men Whose Aim 'Twill Be

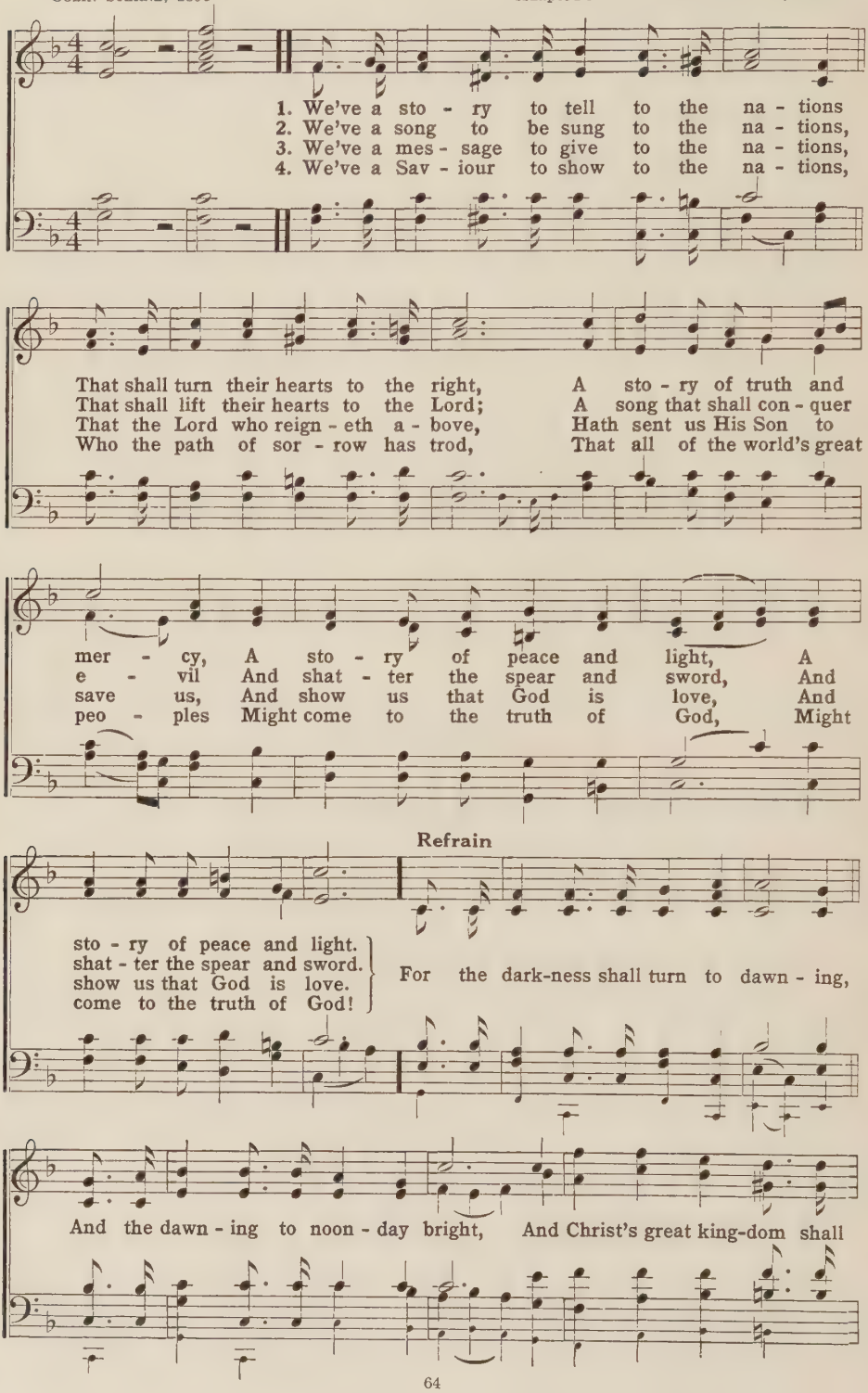
(MELROSE. L. M.)

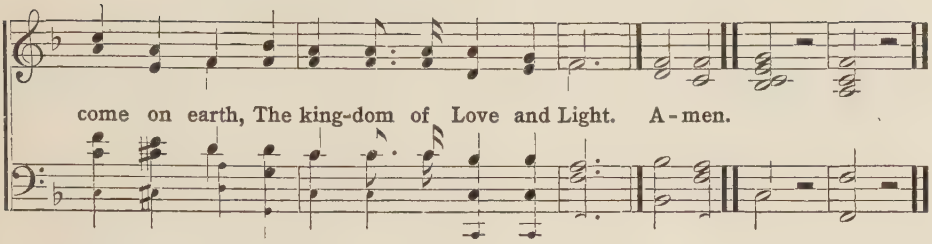
F. J. GILLMAN, Altered

FREDERICK C. MAKER, 1844–

1. God send us men whose aim 'twill be, Not to de -
2. God send us men a - lert and quick His loft - y
3. God send us men of stead - fast will, Pa - tient, cour -
4. God send us men with hearts a - blaze, All truth to
fend some an - cient creed, But to live out the laws of Right
pre - cepts to trans - late, Un - til the laws of Right be - come
a - geous, strong and true; With vi - sion clear and mind e - quipped,
love, all wrong to hate; These are the pa - triots na - tions need,
In ev - 'ry tho't and word and deed.
The laws and hab - its of the State.
His will to learn, His work to do.
These are the bul - warks of the State. A - men.

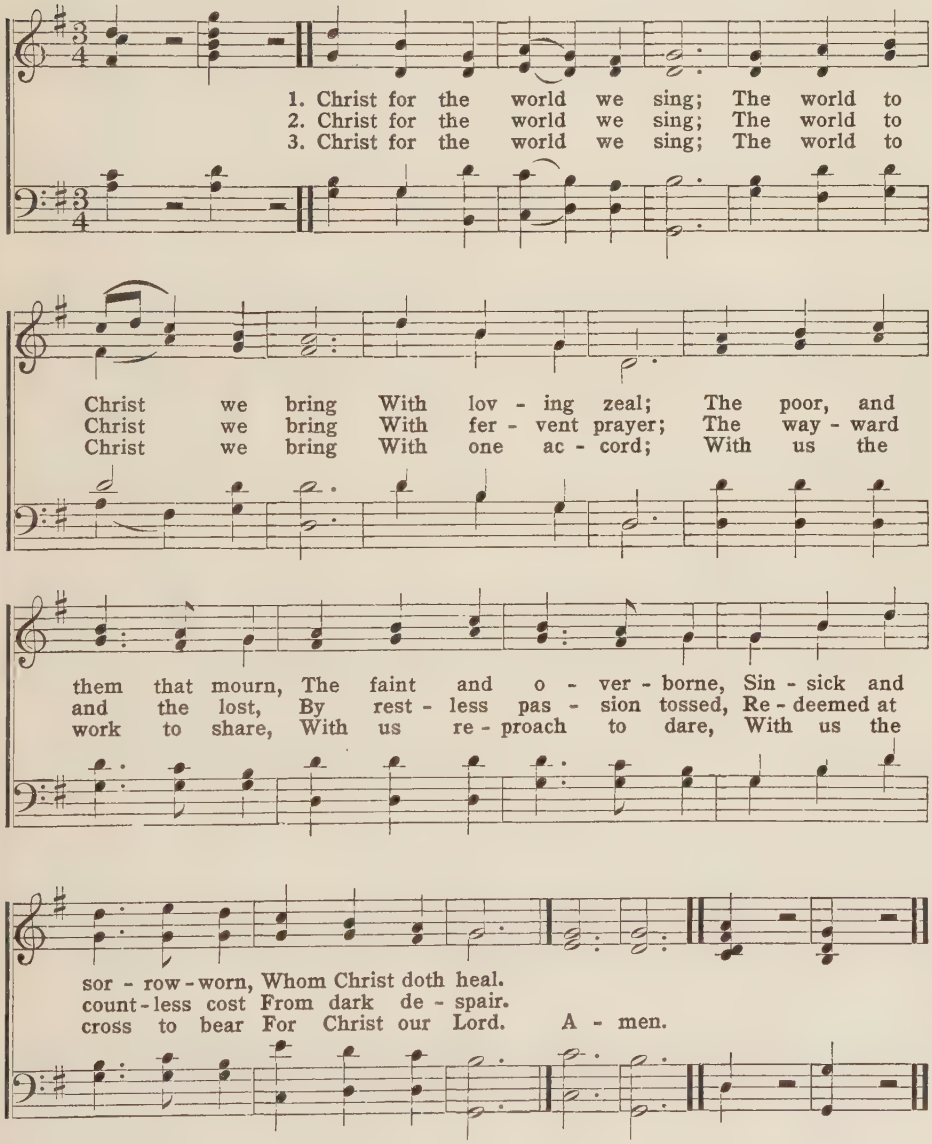
13 We've a Story to Tell to the Nations

(MESSAGE. 10, 8, 8, 7, 7. With Refrain.)

COLIN STERNE, 1896 — Adapted from H. ERNEST NICHOL, 1896

1. We've a sto - ry to tell to the na - tions
2. We've a song to be sung to the na - tions,
3. We've a mes - sage to give to the na - tions,
4. We've a Sav - iour to show to the na - tions,
That shall turn their hearts to the right, A sto - ry of truth and
That shall lift their hearts to the Lord; A song that shall con - quer
That the Lord who reign - eth a - bove, Hath sent us His Son to
Who the path of sor - row has trod, That all of the world's great
mer - cy, A sto - ry of peace and light, A
e - vil And shat - ter the spear and sword, And
save us, And show us that God is love, And
peo - ples Might come to the truth of God, Might
Refrain
sto - ry of peace and light.
shat - ter the spear and sword.
show us that God is love.
come to the truth of God!
For the dark-ness shall turn to dawn - ing,
And the dawn - ing to noon - day bright, And Christ's great king-dom shall

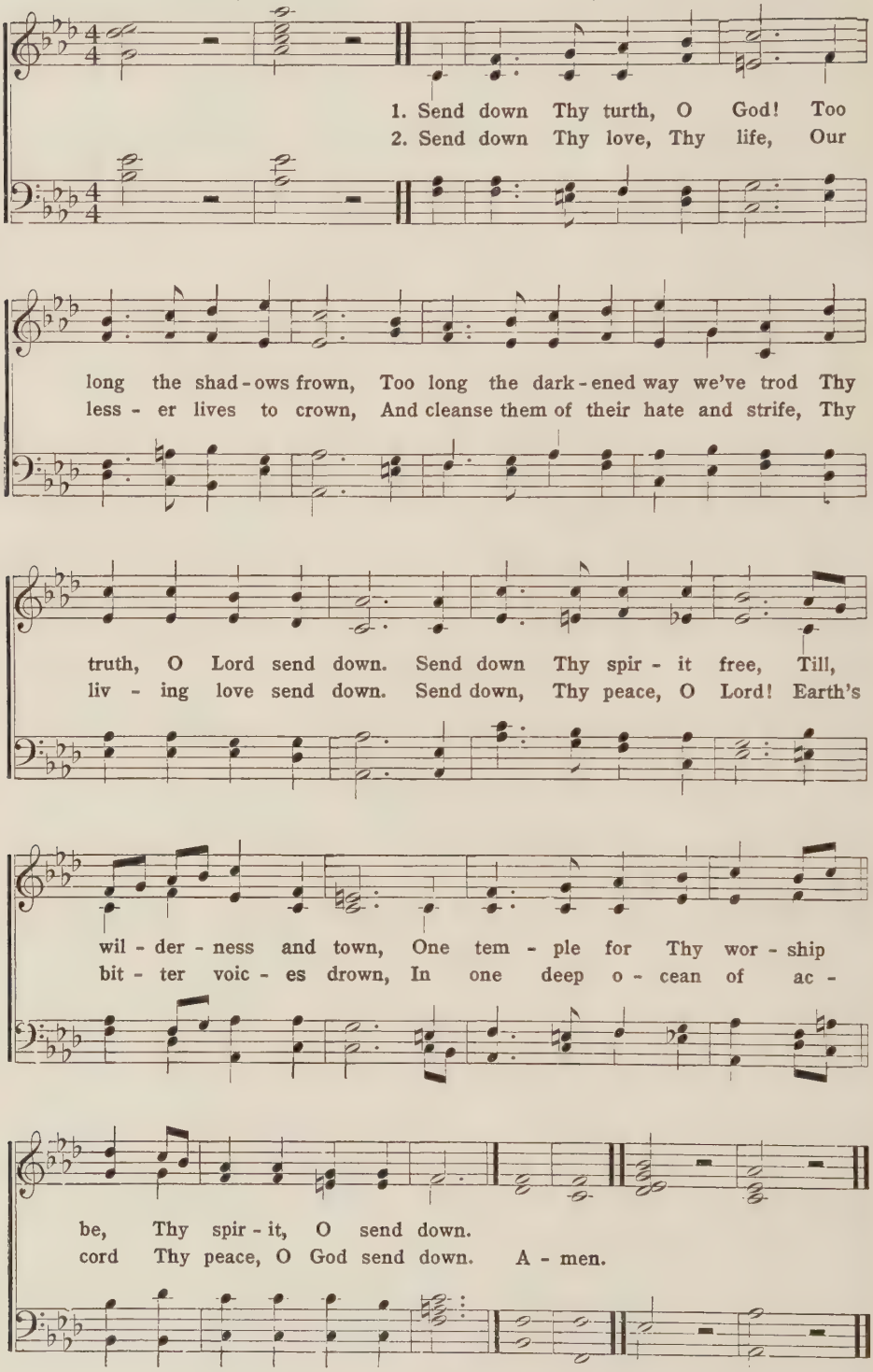
We've a Story to Tell to the Nations

14 Christ for the World We Sing

(ITALIAN HYMN. 6, 6, 4, 6, 6, 6, 4)

SAMUEL WOLCOTT, 1869 — FELICE DE GIARDINI, 1769

1. Christ for the world we sing; The world to
2. Christ for the world we sing; The world to
3. Christ for the world we sing; The world to
Christ we bring With lov - ing zeal; The poor, and
Christ we bring With fer - vent prayer; The way - ward
Christ we bring With one ac - cord; With us the
them that mourn, The faint and o - ver - borne, Sin - sick and
and the lost, By rest - less pas - sion tossed, Re - deemed at
work to share, With us re - proach to dare, With us the
sor - row - worn, Whom Christ doth heal.
count - less cost From dark de - spair.
cross to bear For Christ our Lord. A - men.

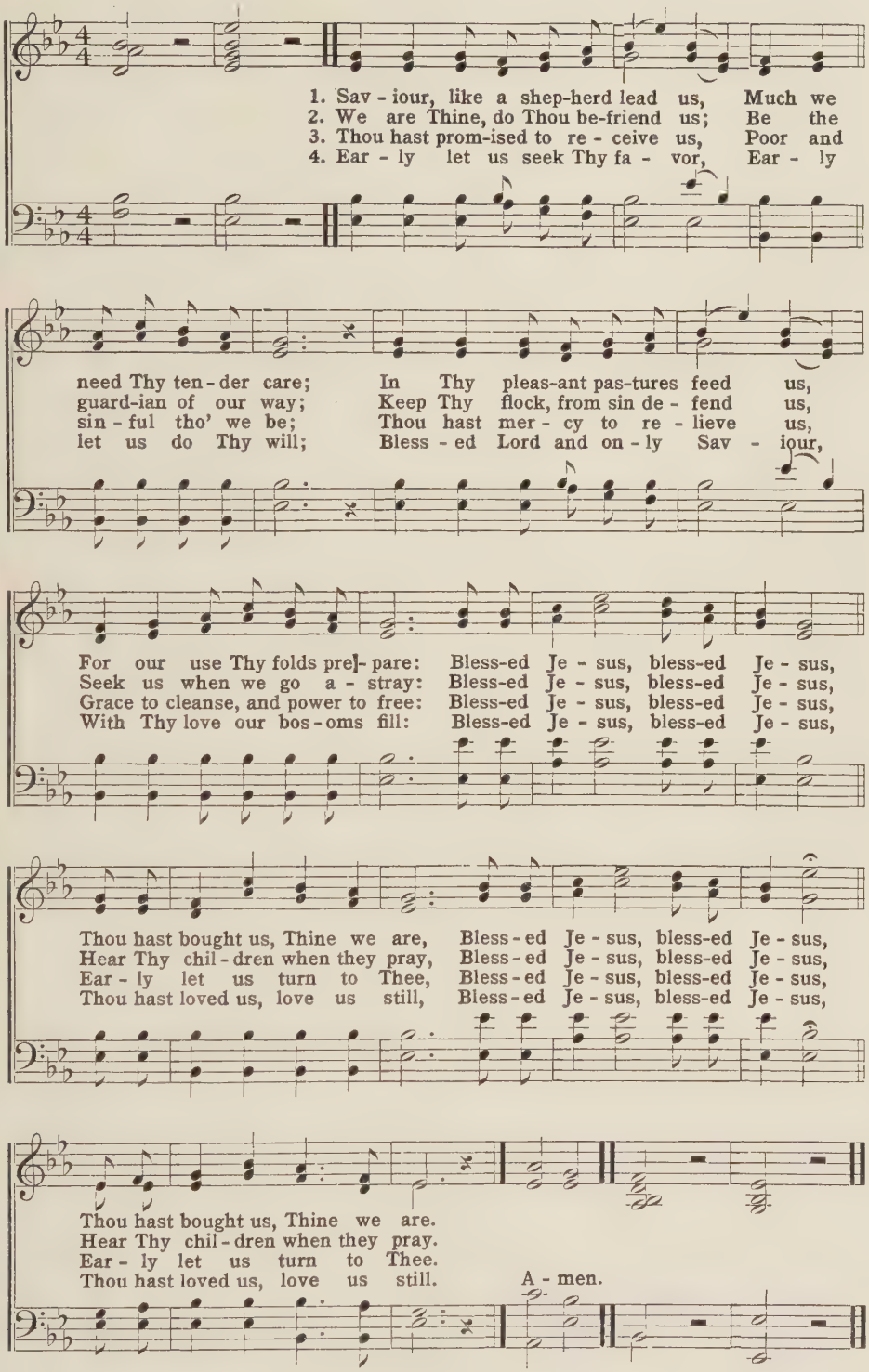
15 Send Down Thy Truth, O God!

(YIGDAL. S. M.)

EDWARD ROWLAND SILL, 1867 — Arranged from traditional "YIGDAL"

1. Send down Thy turth, O God! Too
2. Send down Thy love, Thy life, Our
long the shad - ows frown, Too long the dark - ened way we've trod Thy
less - er lives to crown, And cleanse them of their hate and strife, Thy
truth, O Lord send down. Send down Thy spir - it free, Till,
liv - ing love send down. Send down, Thy peace, O Lord! Earth's
wil - der - ness and town, One tem - ple for Thy wor - ship
bit - ter voic - es drown, In one deep o - cean of ac -
be, Thy spir - it, O send down.
cord Thy peace, O God send down. A - men.

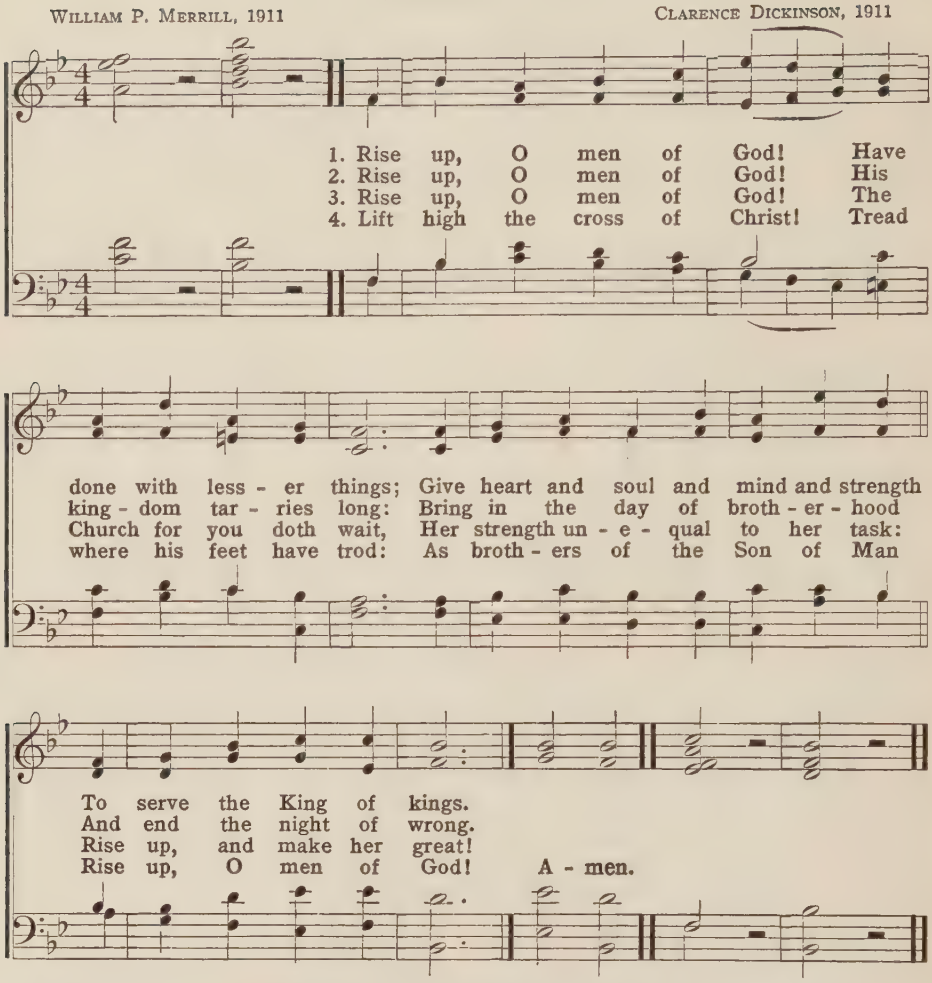
16 Saviour, Like a Shepherd Lead Us

(BRADBURY. 8, 7, 8, 7, D.)

"Hymns for the Young," 1836 — WILLIAM B. BRADBURY, 1859

1. Sav - iour, like a shep-herd lead us, Much we need Thy ten - der care; In Thy pleas-ant pas-tures feed us,
2. We are Thine, do Thou be-friend us; Be the guard-ian of our way; Keep Thy flock, from sin de - fend us,
3. Thou hast prom-ised to re - ceive us, Poor and sin - ful tho' we be; Thou hast mer - cy to re - lieve us,
4. Ear - ly let us seek Thy fa - vor, Ear - ly let us do Thy will; Bless - ed Lord and on - ly Sav - iour,
For our use Thy folds pre - pare: Bless-ed Je - sus, bless-ed Je - sus,
Seek us when we go a - stray: Bless-ed Je - sus, bless-ed Je - sus,
Grace to cleanse, and power to free: Bless-ed Je - sus, bless-ed Je - sus,
With Thy love our bos - oms fill: Bless-ed Je - sus, bless-ed Je - sus,
Thou hast bought us, Thine we are, Bless - ed Je - sus, bless-ed Je - sus,
Hear Thy chil - dren when they pray, Bless - ed Je - sus, bless-ed Je - sus,
Ear - ly let us turn to Thee, Bless - ed Je - sus, bless-ed Je - sus,
Thou hast loved us, love us still, Bless - ed Je - sus, bless-ed Je - sus,
Thou hast bought us, Thine we are.
Hear Thy chil - dren when they pray.
Ear - ly let us turn to Thee.
Thou hast loved us, love us still.
A - men.

17 Rise Up, O Men of God

(MERRILL. S. M.)

WILLIAM P. MERRILL, 1911 — CLARENCE DICKINSON, 1911

1. Rise up, O men of God! Have
2. Rise up, O men of God! His
3. Rise up, O men of God! The
4. Lift high the cross of Christ! Tread
done with less - er things; Give heart and soul and mind and strength
king - dom tar - ries long: Bring in the day of broth - er - hood
Church for you doth wait, Her strength un - e - qual to her task:
where his feet have trod: As broth - ers of the Son of Man
To serve the King of kings.
And end the night of wrong.
Rise up, and make her great!
Rise up, O men of God! A - men.

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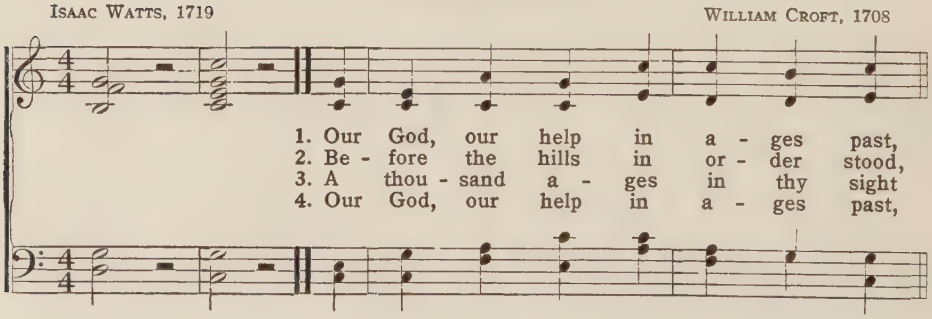
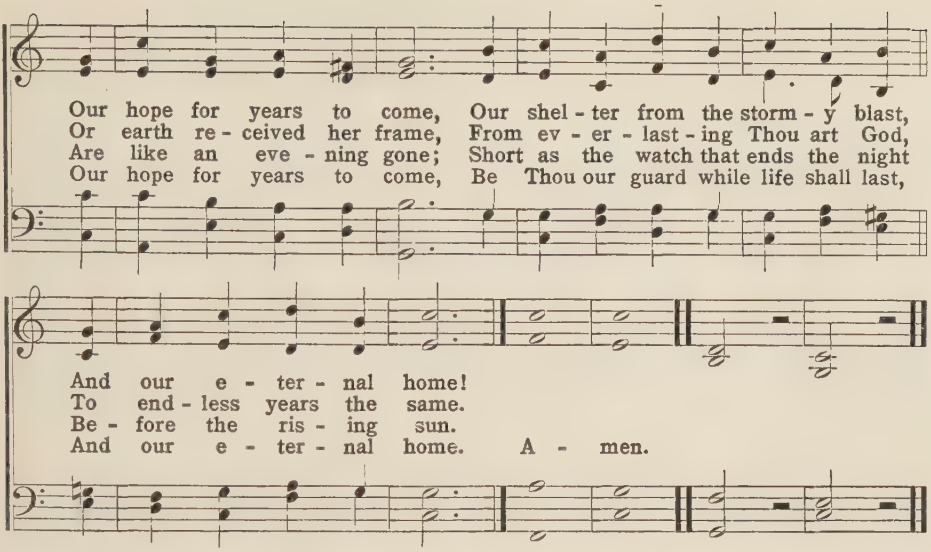
18 Our God, Our Help in Ages Past

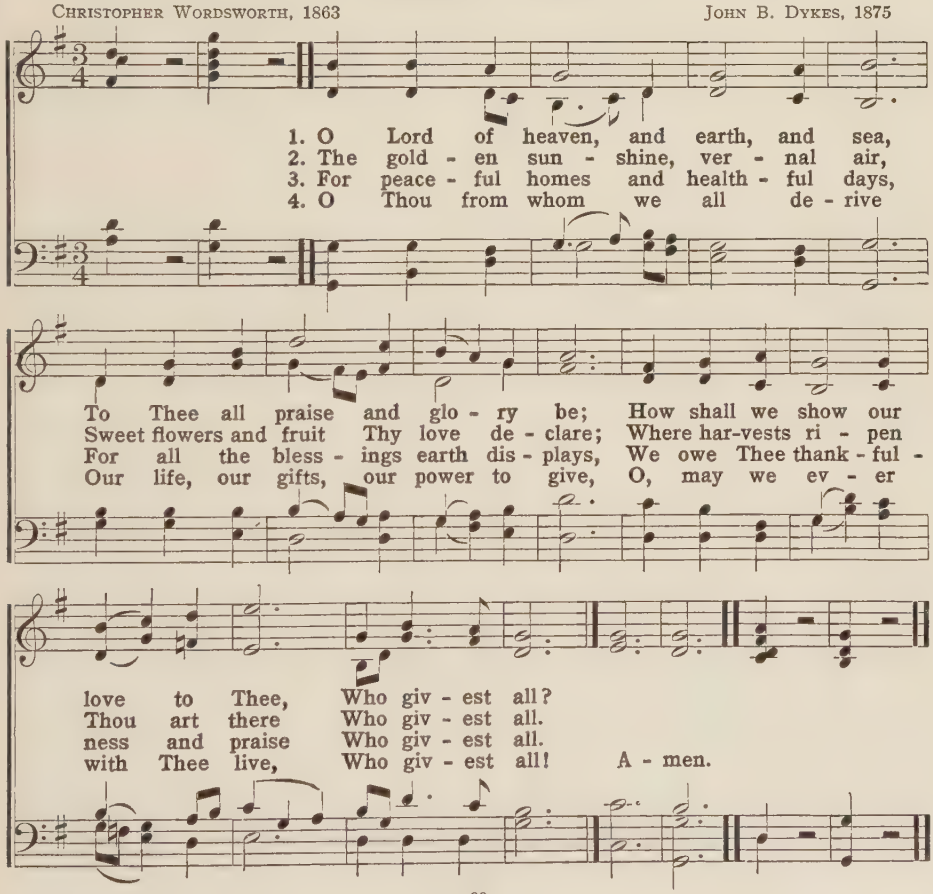
(ST. ANNE. C. M.)

ISAAC WATTS, 1719 — WILLIAM CROFT, 1708

Our God, Our Help in Ages Past


Our hope for years to come, Our shel - ter from the storm - y blast,
Or earth re - ceived her frame, From ev - er - last - ing Thou art God,
Are like an eve - ning gone; Short as the watch that ends the night
Our hope for years to come, Be Thou our guard while life shall last,
And our e - ter - nal home!
To end - less years the same.
Be - fore the ris - ing sun.
And our e - ter - nal home. A - men.

19 O Lord of Heaven and Earth and Sea

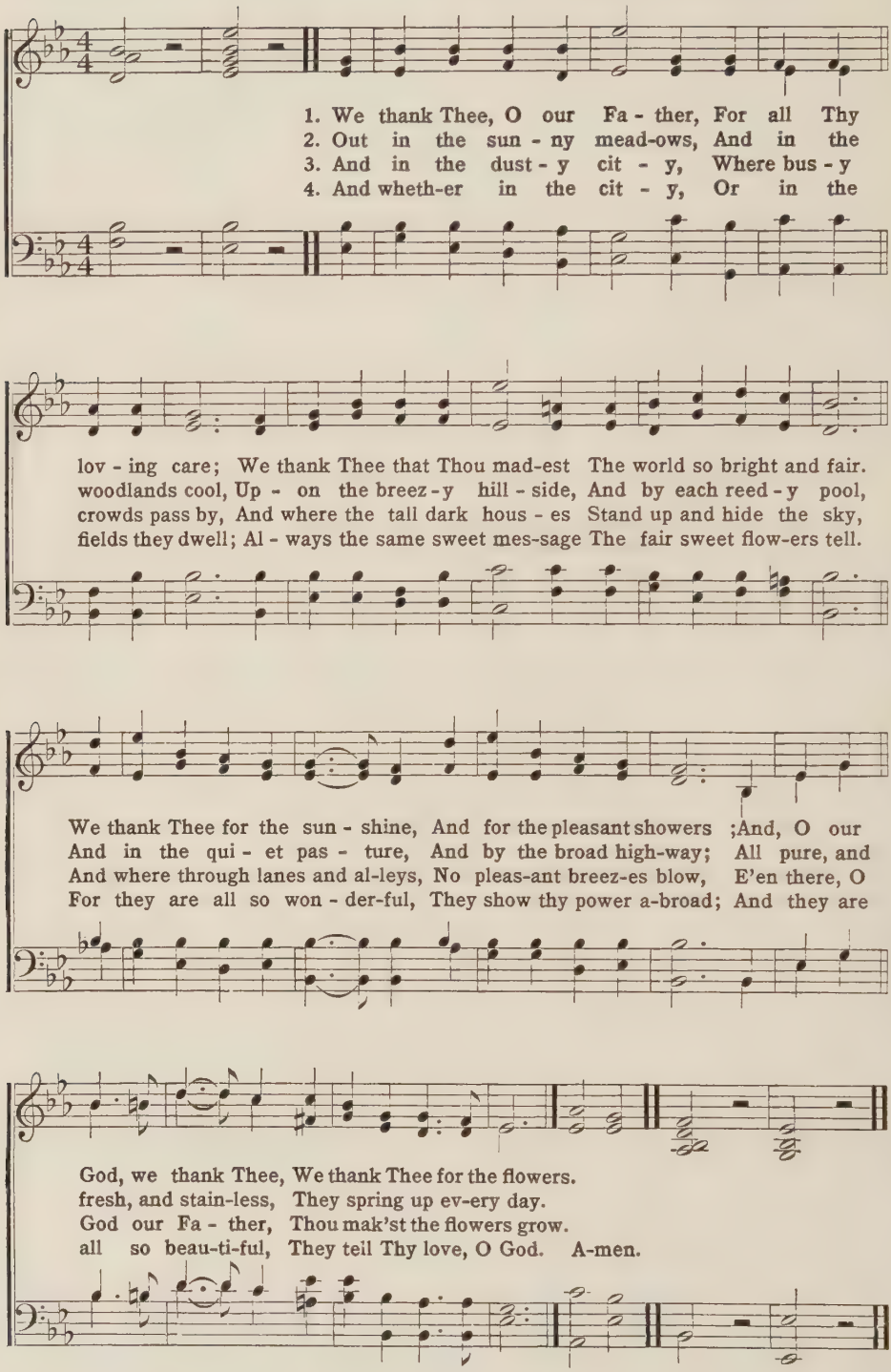
(ALMSGIVING. 8, 8, 8, 4)

CHRISTOPHER WORDSWORTH, 1863 JOHN B. DYKES, 1875

1. O Lord of heaven, and earth, and sea,
2. The gold - en sun - shine, ver - nal air,
3. For peace - ful homes and health - ful days,
4. O Thou from whom we all de - rive
To Thee all praise and glo - ry be; How shall we show our
Sweet flowers and fruit Thy love de - clare; Where har-vests ri - pen
For all the bless - ings earth dis - plays, We owe Thee thank - ful -
Our life, our gifts, our power to give, O, may we ev - er
love to Thee, Who giv - est all?
Thou art there Who giv - est all.
ness and praise Who giv - est all.
with Thee live, Who giv - est all! A - men.

20 We Thank Thee, O Our Father

(GREENLAND. 7, 6, 7, 6, D.)

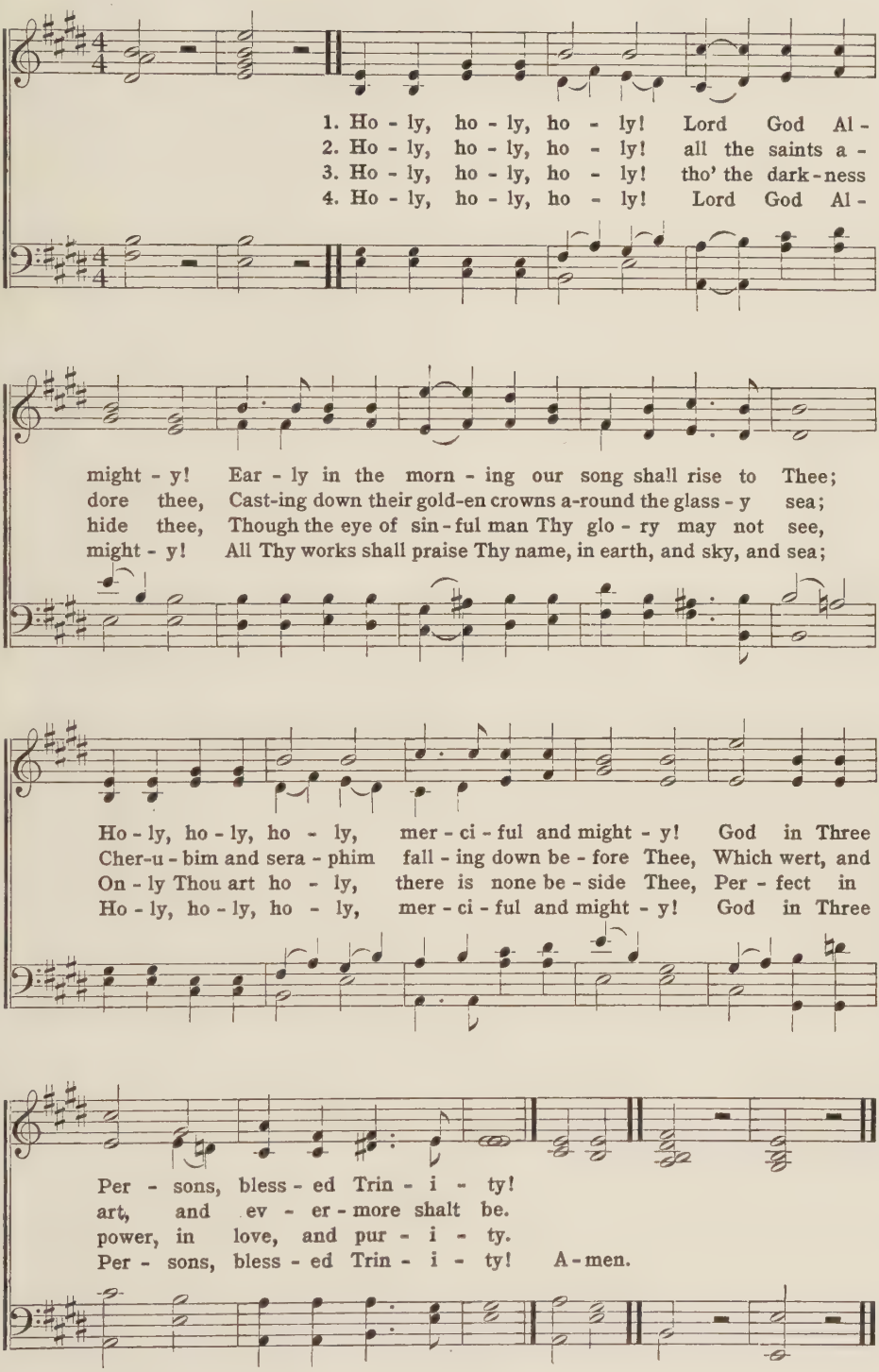
Anonymous — LAUSANNE PSALTER, 1790 (Altered)


1. We thank Thee, O our Fa - ther, For all Thy
2. Out in the sun - ny mead-ows, And in the
3. And in the dust - y cit - y, Where bus - y
4. And wheth-er in the cit - y, Or in the
lov - ing care; We thank Thee that Thou mad-est The world so bright and fair.
woodlands cool, Up - on the breez - y hill - side, And by each reed - y pool,
crowds pass by, And where the tall dark hous - es Stand up and hide the sky,
fields they dwell; Al - ways the same sweet mes-sage The fair sweet flow-ers tell.
We thank Thee for the sun - shine, And for the pleasant showers ;And, O our
And in the qui - et pas - ture, And by the broad high-way; All pure, and
And where through lanes and al-leys, No pleas-ant breez-es blow, E'en there, O
For they are all so won - der-ful, They show thy power a-broad; And they are
God, we thank Thee, We thank Thee for the flowers.
fresh, and stain-less, They spring up ev-ery day.
God our Fa - ther, Thou mak'st the flowers grow.
all so beau-ti-ful, They teil Thy love, O God. A-men.

21 Holy, Holy, Holy, Lord God Almighty

(NICÆA. 11, 12, 12, 10)

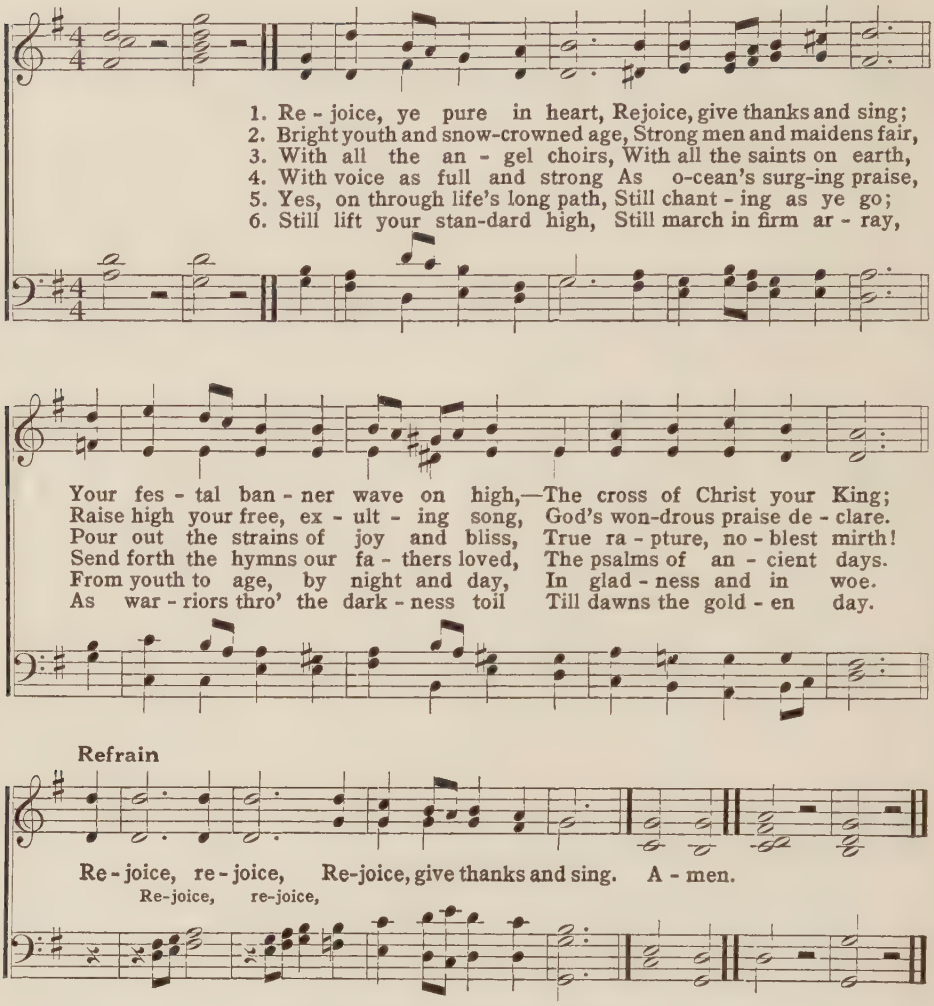
REGINALD HEBER, 1826 — JOHN B. DYKES, 1861


1. Ho - ly, ho - ly, ho - ly! Lord God Al -
2. Ho - ly, ho - ly, ho - ly! all the saints a -
3. Ho - ly, ho - ly, ho - ly! tho' the dark - ness
4. Ho - ly, ho - ly, ho - ly! Lord God Al -
might - y! Ear - ly in the morn - ing our song shall rise to Thee;
dore thee, Cast-ing down their gold-en crowns a-round the glass - y sea;
hide thee, Though the eye of sin - ful man Thy glo - ry may not see,
might - y! All Thy works shall praise Thy name, in earth, and sky, and sea;
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y! God in Three
Cher-u - bim and sera - phim fall - ing down be - fore Thee, Which wert, and
On - ly Thou art ho - ly, there is none be - side Thee, Per - fect in
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y! God in Three
Per - sons, bless - ed Trin - i - ty!
art, and ev - er - more shalt be.
power, in love, and pur - i - ty.
Per - sons, bless - ed Trin - i - ty! A - men.

22 Rejoice, Ye Pure in Heart

(MARION. S. M. With Refrain)

EDWARD H. PLUMTRE, 1865 — ARTHUR H. MESSITER, 1883

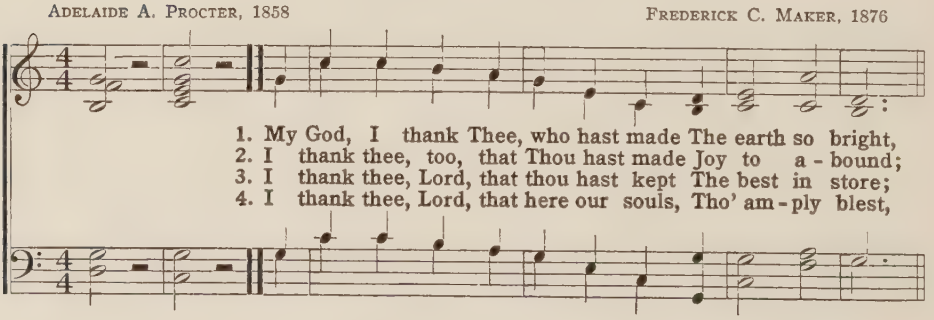

1. Re - joice, ye pure in heart, Rejoice, give thanks and sing;
2. Bright youth and snow-crowned age, Strong men and maidens fair,
3. With all the an - gel choirs, With all the saints on earth,
4. With voice as full and strong As o-cean's surg-ing praise,
5. Yes, on through life's long path, Still chant - ing as ye go;
6. Still lift your stan-dard high, Still march in firm ar - ray,
Your fes - tal ban - ner wave on high,—The cross of Christ your King;
Raise high your free, ex - ult - ing song, God's won-drous praise de - clare.
Pour out the strains of joy and bliss, True ra - pture, no - blest mirth!
Send forth the hymns our fa - thers loved, The psalms of an - cient days.
From youth to age, by night and day, In glad - ness and in woe.
As war - riors thro' the dark - ness toil Till dawns the gold - en day.
Refrain
Re - joice, re - joice, Re-joice, give thanks and sing. A - men.
Re-joice, re-joice,

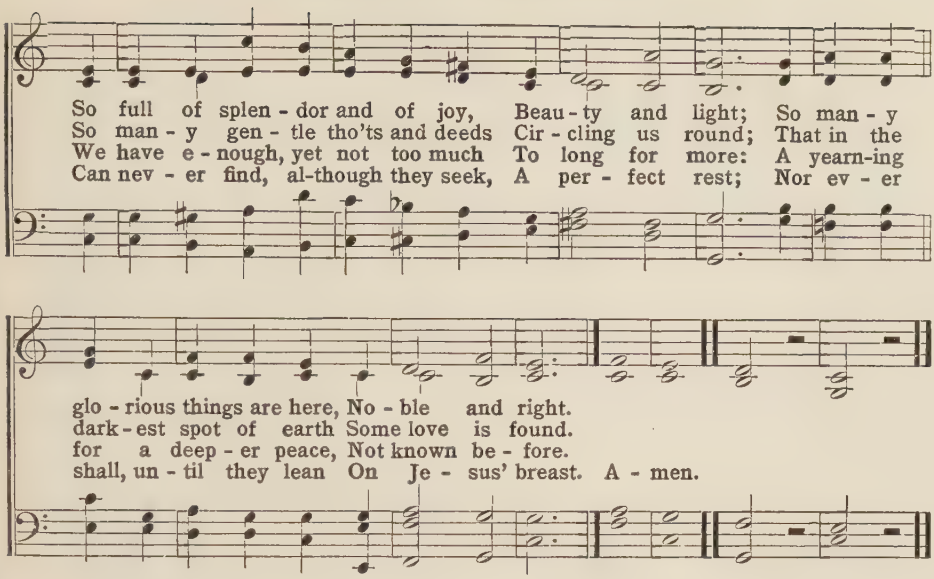
Used by permission of Thomas Nelson and Sons

23 My God, I Thank Thee

(WENTWORTH. 8, 4, 8, 4, 8, 4)

ADELAIDE A. PROCTER, 1858 — FREDERICK C. MAKER, 1876

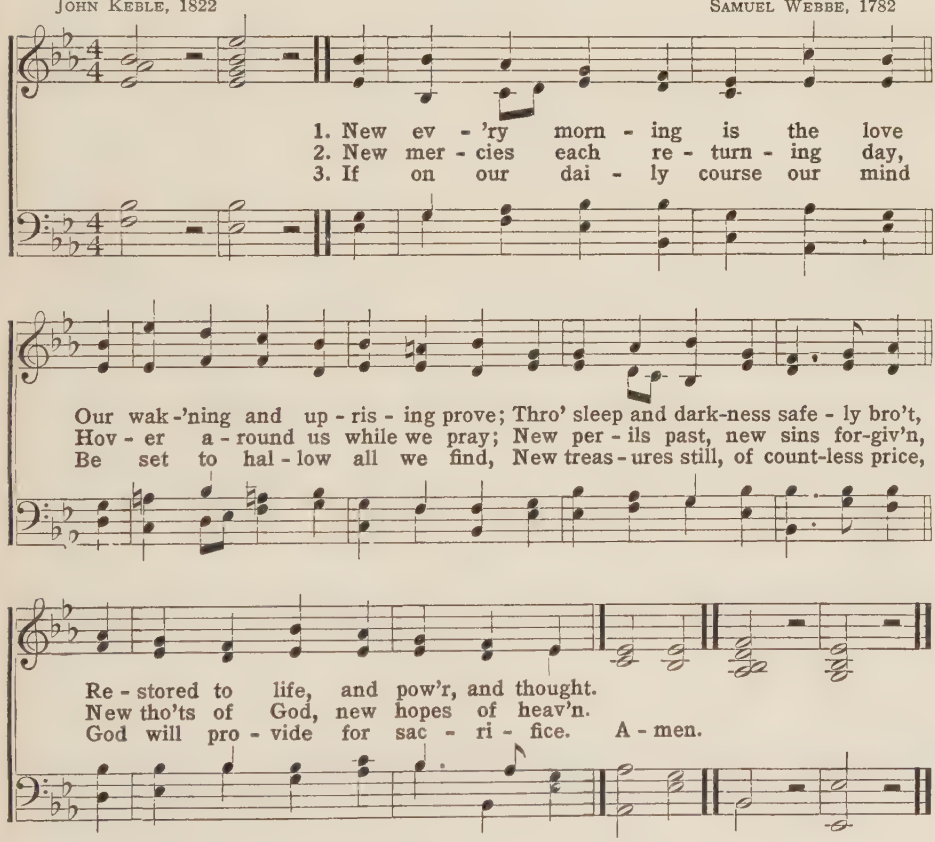

1. My God, I thank Thee, who hast made The earth so bright,
2. I thank thee, too, that Thou hast made Joy to a - bound;
3. I thank thee, Lord, that thou hast kept The best in store;
4. I thank thee, Lord, that here our souls, Tho' am - ply blest,

My God, I Thank Thee

So full of splen - dor and of joy, Beau - ty and light; So man - y
So man - y gen - tle tho'ts and deeds Cir - cling us round; That in the
We have e - nough, yet not too much To long for more: A yearn-ing
Can nev - er find, al-though they seek, A per - fect rest; Nor ev - er
glo - rious things are here, No - ble and right.
dark - est spot of earth Some love is found.
for a deep - er peace, Not known be - fore.
shall, un - til they lean On Je - sus' breast. A - men.

24 New Every Morning

(MELCOMBE. L. M.)

JOHN KEBLE, 1822 — SAMUEL WEBBE, 1782

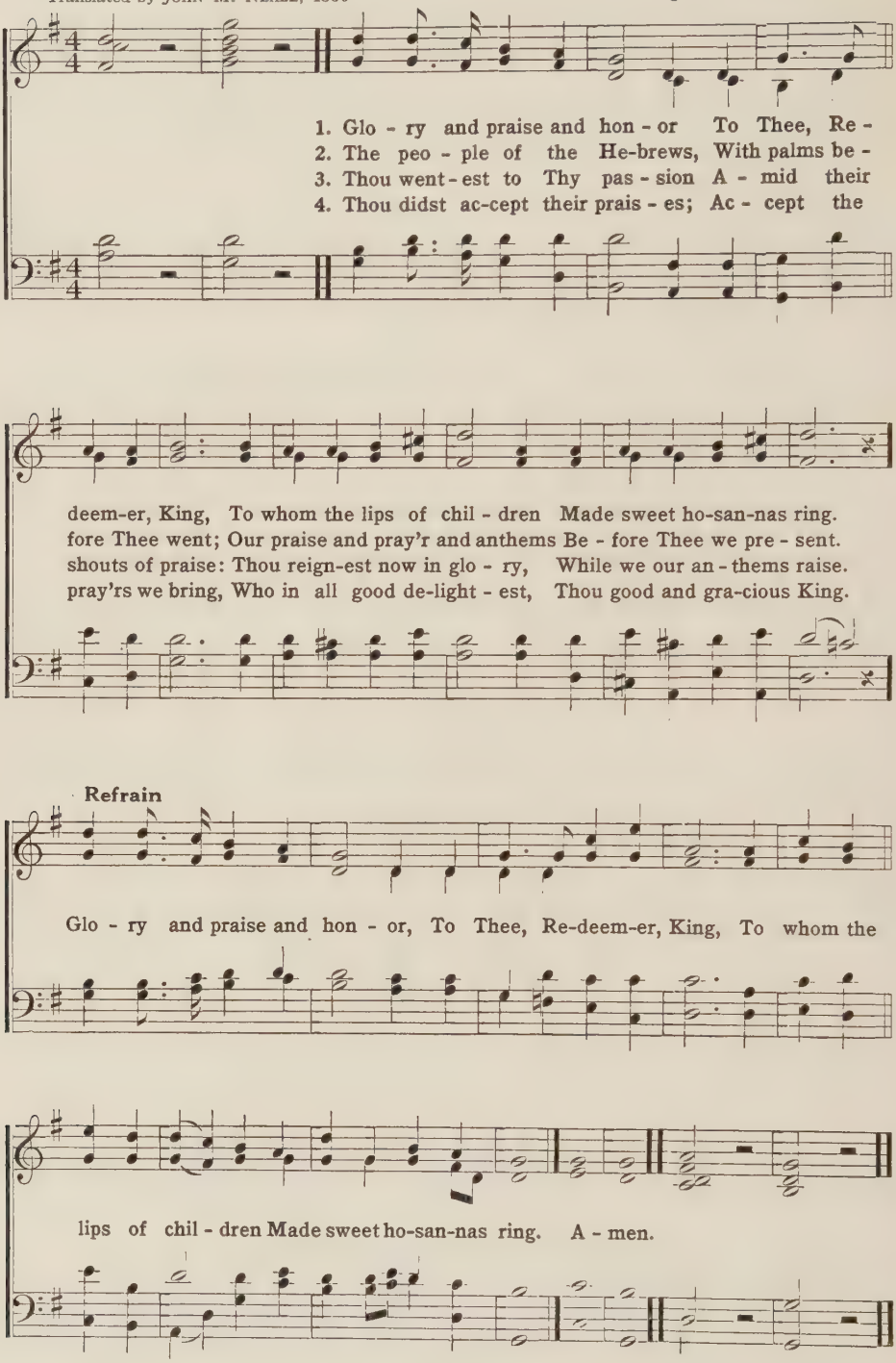

1. New ev - 'ry morn - ing is the love
2. New mer - cies each re - turn - ing day,
3. If on our dai - ly course our mind
Our wak-'ning and up - ris - ing prove; Thro' sleep and dark-ness safe - ly bro't,
Hov - er a - round us while we pray; New per - ils past, new sins for-giv'n,
Be set to hal - low all we find, New treas - ures still, of count-less price,
Re - stored to life, and pow'r, and thought.
New tho'ts of God, new hopes of heav'n.
God will pro - vide for sac - ri - fice. A - men.

25 Glory and Praise and Honor

(VALENS. 7, 6, 7, 6. With Refrain)

THEODULPH, Bp. of Orleans, 821
Translated by JOHN M. NEALE, 1856

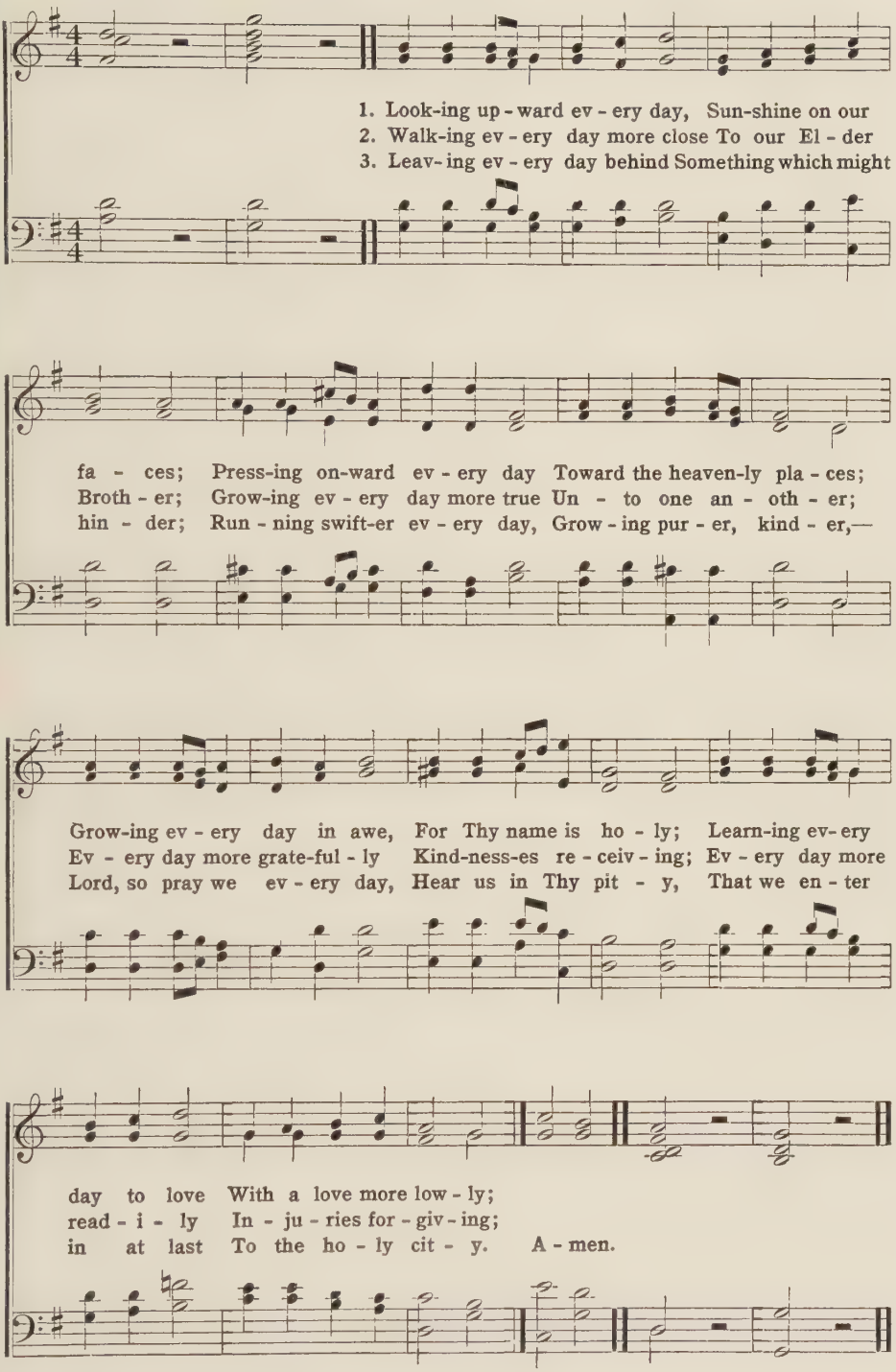
Arranged from Catholic Hymns


1. Glo - ry and praise and hon - or To Thee, Re -
2. The peo - ple of the He-brews, With palms be -
3. Thou went - est to Thy pas - sion A - mid their
4. Thou didst ac-cept their prais - es; Ac - cept the
deem-er, King, To whom the lips of chil - dren Made sweet ho-san-nas ring.
fore Thee went; Our praise and pray'r and anthems Be - fore Thee we pre - sent.
shouts of praise: Thou reign-est now in glo - ry, While we our an - thems raise.
pray'rs we bring, Who in all good de-light - est, Thou good and gra-cious King.
Refrain
Glo - ry and praise and hon - or, To Thee, Re-deem-er, King, To whom the
lips of chil - dren Made sweet ho-san-nas ring. A - men.

26 Looking Upward Every Day

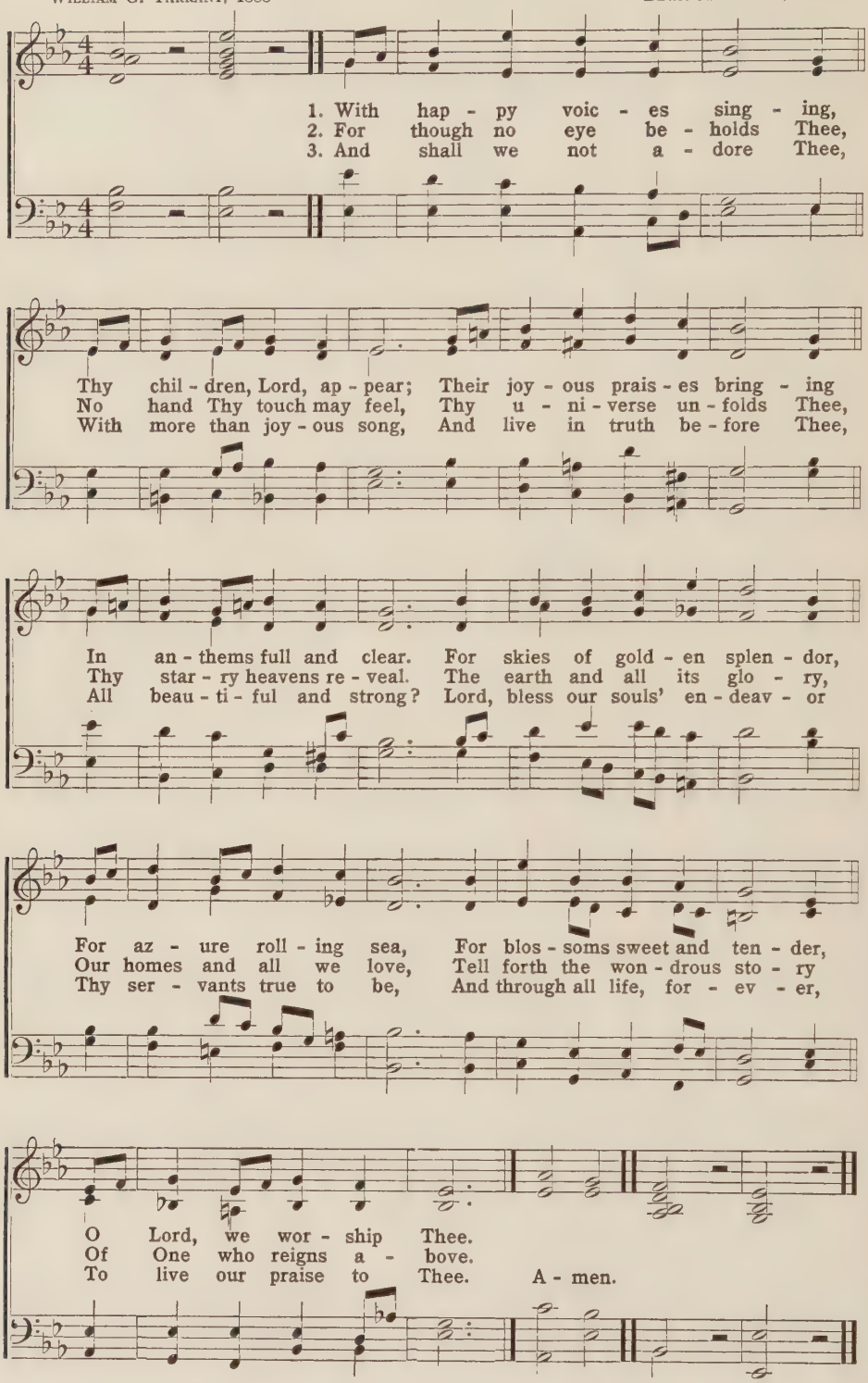
(ST. KEVIN. 7, 6, 7, 6, D.)

MARY BUTLER, 1881 — ARTHUR S. SULLIVAN, 1872


1. Look-ing up - ward ev - ery day, Sun-shine on our
2. Walk-ing ev - ery day more close To our El - der
3. Leav- ing ev - ery day behind Something which might
fa - ces; Press-ing on-ward ev - ery day Toward the heaven-ly pla - ces;
Broth - er; Grow-ing ev - ery day more true Un - to one an - oth - er;
hin - der; Run - ning swift-er ev - ery day, Grow - ing pur - er, kind - er,—
Grow-ing ev - ery day in awe, For Thy name is ho - ly; Learn-ing ev- ery
Ev - ery day more grate-ful - ly Kind-ness-es re - ceiv - ing; Ev - ery day more
Lord, so pray we ev - ery day, Hear us in Thy pit - y, That we en - ter
day to love With a love more low - ly;
read - i - ly In - ju - ries for - giv - ing;
in at last To the ho - ly cit - y. A - men.

27 With Happy Voices Singing

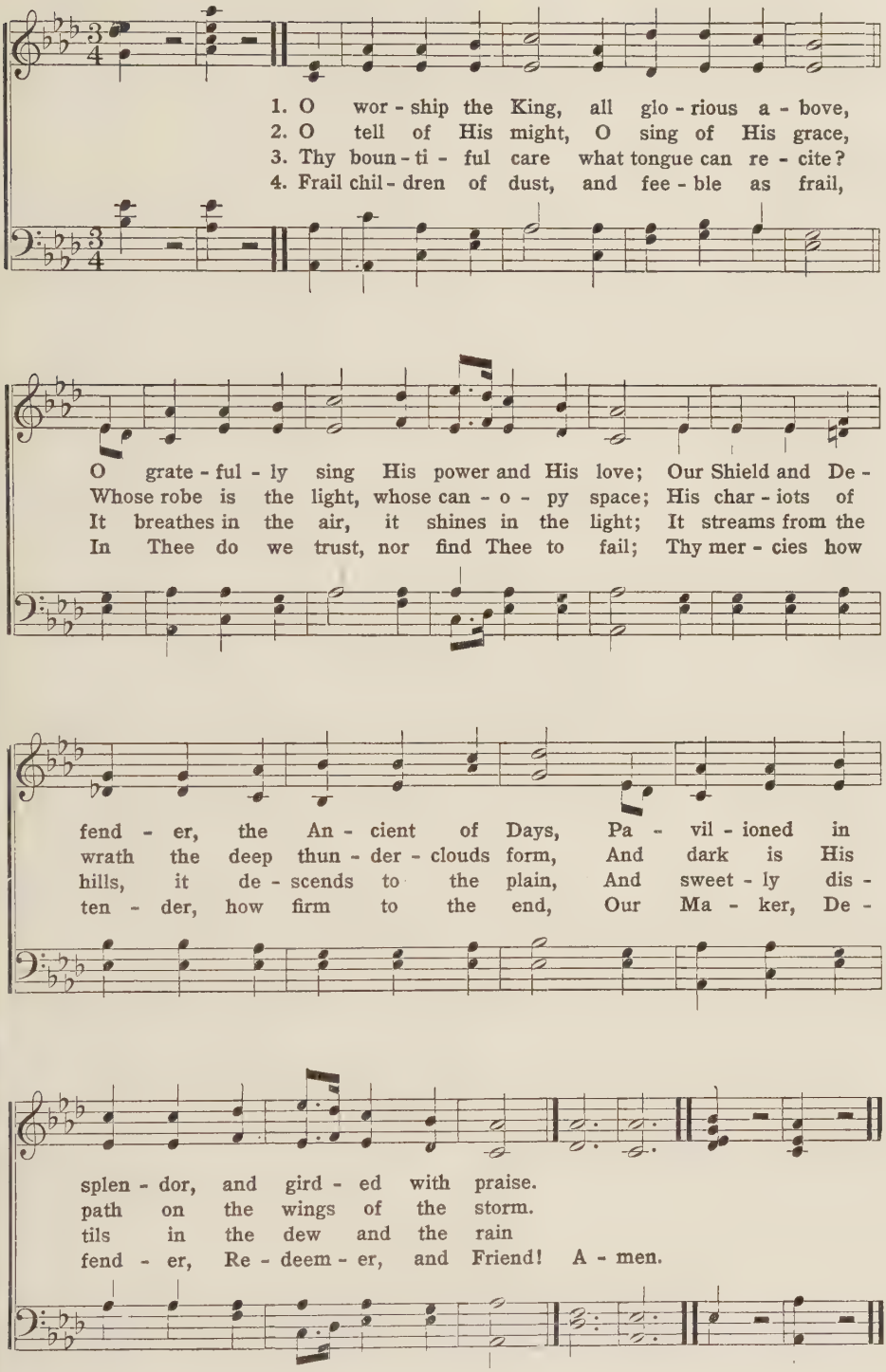
(BERTHOLD. 7, 6, 7, 6, D.)

WILLIAM G. TARRANT, 1888 — BERTHOLD TOURS, 1872

1. With hap - py voic - es sing - ing,
2. For though no eye be - holds Thee,
3. And shall we not a - dore Thee,
Thy chil - dren, Lord, ap - pear; Their joy - ous prais - es bring - ing
No hand Thy touch may feel, Thy u - ni - verse un - folds Thee,
With more than joy - ous song, And live in truth be - fore Thee,
In an - thems full and clear. For skies of gold - en splen - dor,
Thy star - ry heavens re - veal. The earth and all its glo - ry,
All beau - ti - ful and strong? Lord, bless our souls' en - deav - or
For az - ure roll - ing sea, For blos - soms sweet and ten - der,
Our homes and all we love, Tell forth the won - drous sto - ry
Thy ser - vants true to be, And through all life, for - ev - er,
O Lord, we wor - ship Thee.
Of One who reigns a - bove.
To live our praise to Thee. A - men.

28 O Worship the King, All Glorious Above

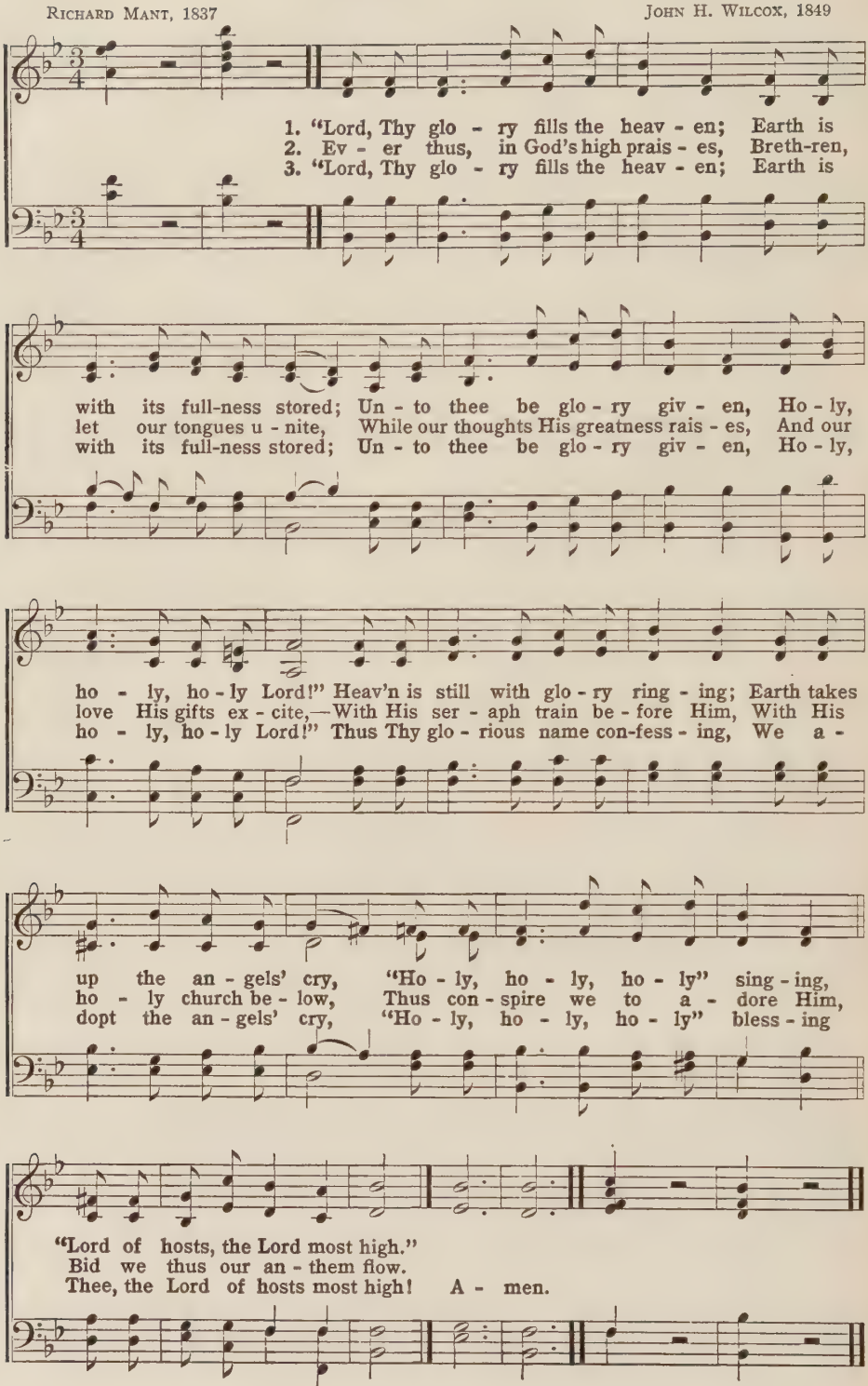
(LYONS. 10, 10, 11, 11)

ROBERT GRANT, 1833 — J. MICHAEL HAYDN, 1770


1. O wor - ship the King, all glo - rious a - bove,
2. O tell of His might, O sing of His grace,
3. Thy boun - ti - ful care what tongue can re - cite?
4. Frail chil - dren of dust, and fee - ble as frail,
O grate - ful - ly sing His power and His love; Our Shield and De -
Whose robe is the light, whose can - o - py space; His char - iots of
It breathes in the air, it shines in the light; It streams from the
In Thee do we trust, nor find Thee to fail; Thy mer - cies how
fend - er, the An - cient of Days, Pa - vil - ioned in
wrath the deep thun - der - clouds form, And dark is His
hills, it de - scends to the plain, And sweet - ly dis -
ten - der, how firm to the end, Our Ma - ker, De -
splen - dor, and gird - ed with praise.
path on the wings of the storm.
tils in the dew and the rain
fend - er, Re - deem - er, and Friend! A - men.

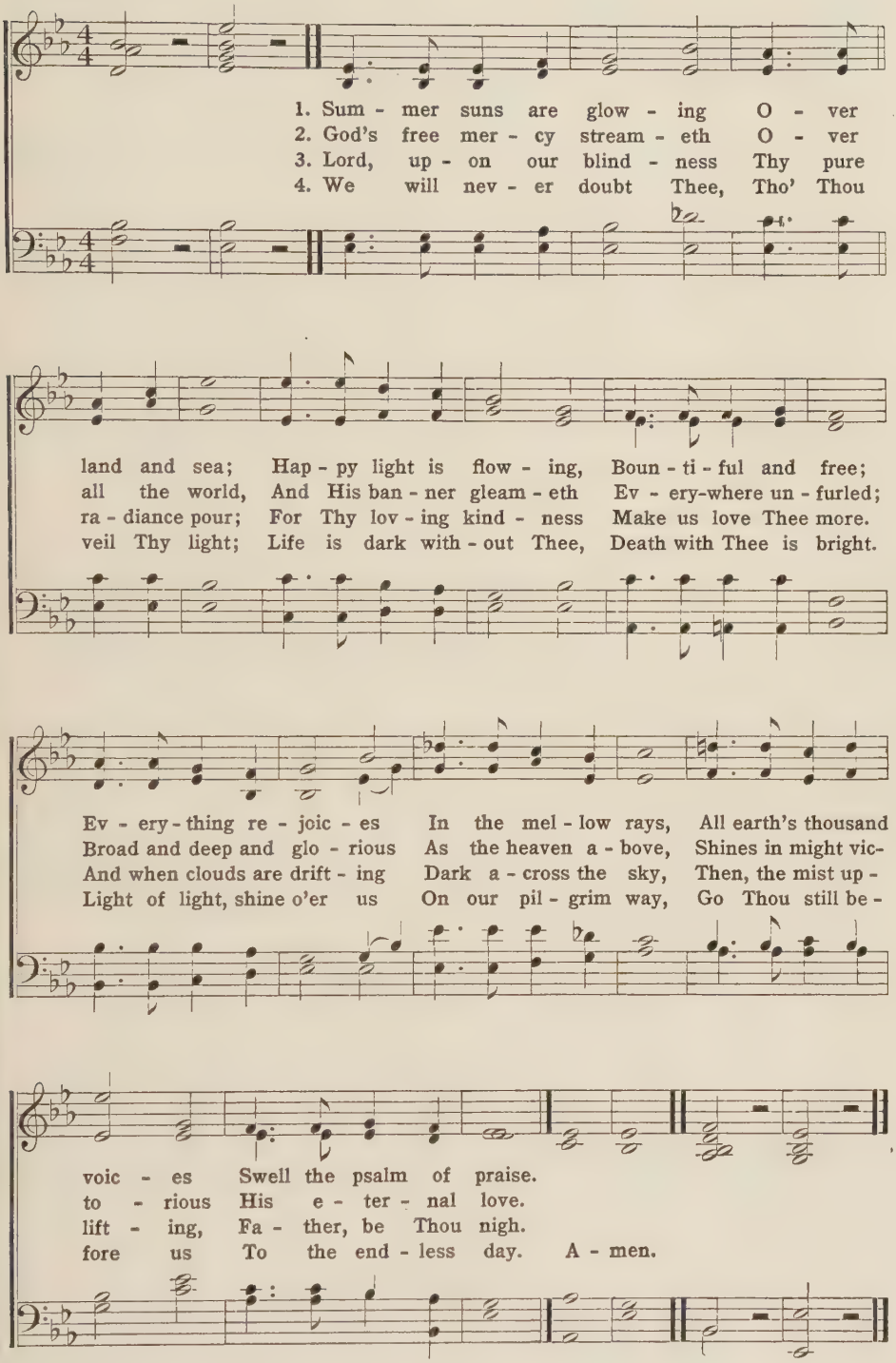
29 Lord, Thy Glory Fills the Heaven

(FABEN. 8, 7, 8, 7, D.)

RICHARD MANT, 1837 JOHN H. WILCOX, 1849

1. "Lord, Thy glo - ry fills the heav - en; Earth is
2. Ev - er thus, in God's high prais - es, Breth-ren,
3. "Lord, Thy glo - ry fills the heav - en; Earth is
with its full-ness stored; Un - to thee be glo - ry giv - en, Ho - ly,
let our tongues u - nite, While our thoughts His greatness rais - es, And our
with its full-ness stored; Un - to thee be glo - ry giv - en, Ho - ly,
ho - ly, ho - ly Lord!" Heav'n is still with glo - ry ring - ing; Earth takes
love His gifts ex - cite,—With His ser - aph train be - fore Him, With His
ho - ly, ho - ly Lord!" Thus Thy glo - rious name con-fess - ing, We a -
up the an - gels' cry, "Ho - ly, ho - ly, ho - ly" sing - ing,
ho - ly church be - low, Thus con - spire we to a - dore Him,
dopt the an - gels' cry, "Ho - ly, ho - ly, ho - ly" bless - ing
"Lord of hosts, the Lord most high."
Bid we thus our an - them flow.
Thee, the Lord of hosts most high! A - men.

30 Summer Suns Are Glowing

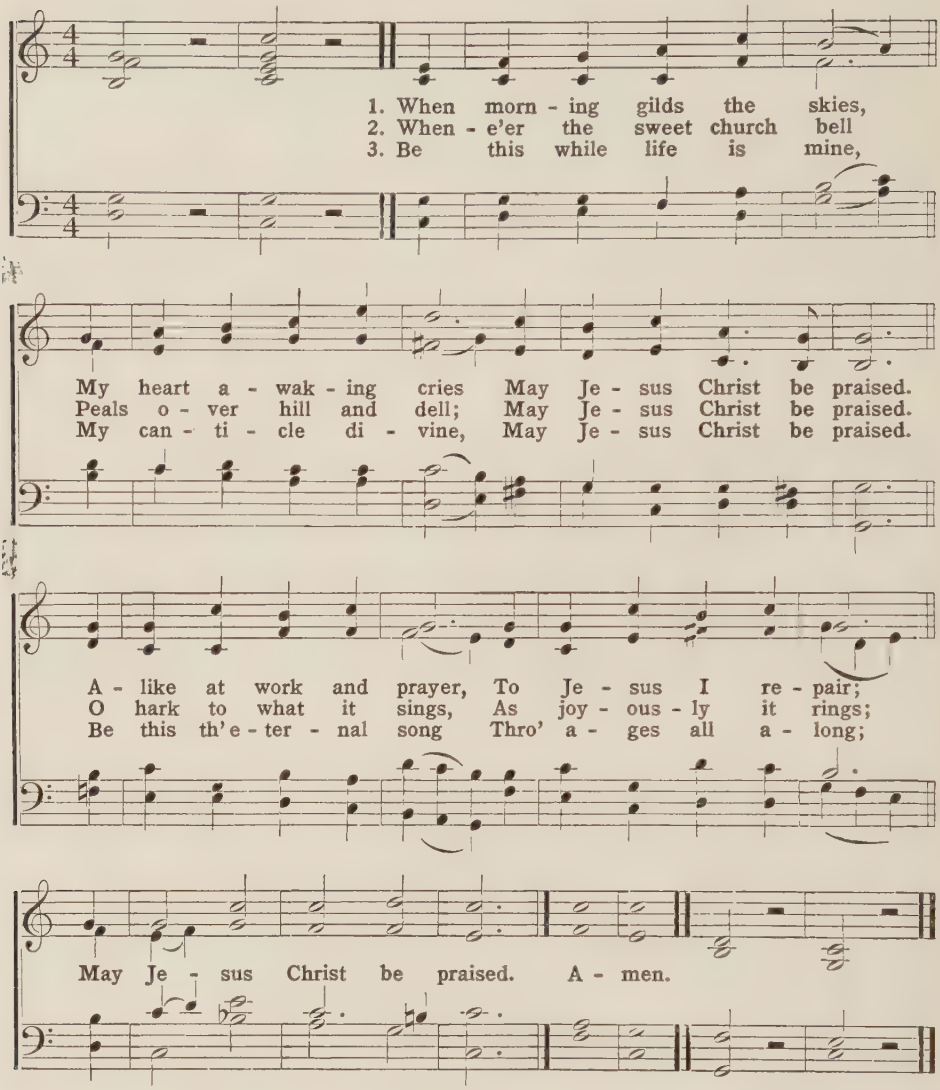
(RUTH. 6, 5, 6, 5, D.)

WILLIAM WALSHAM HOW, 1871 SAMUEL SMITH, 1870

1. Sum - mer suns are glow - ing O - ver land and sea; Hap - py light is flow - ing, Boun - ti - ful and free;
2. God's free mer - cy stream - eth O - ver all the world, And His ban - ner gleam - eth Ev - ery-where un - furled;
3. Lord, up - on our blind - ness Thy pure ra - diance pour; For Thy lov - ing kind - ness Make us love Thee more.
4. We will nev - er doubt Thee, Tho' Thou veil Thy light; Life is dark with - out Thee, Death with Thee is bright.
Ev - ery - thing re - joic - es In the mel - low rays, All earth's thousand voic - es Swell the psalm of praise.
Broad and deep and glo - rious As the heaven a - bove, Shines in might vic- to - rious His e - ter - nal love.
And when clouds are drift - ing Dark a - cross the sky, Then, the mist up - lift - ing, Fa - ther, be Thou nigh.
Light of light, shine o'er us On our pil - grim way, Go Thou still be - fore us To the end - less day. A - men.

31 When Morning Gilds the Skies

(LAUDES DOMINI. 6, 6, 6, 6, 6, 6)

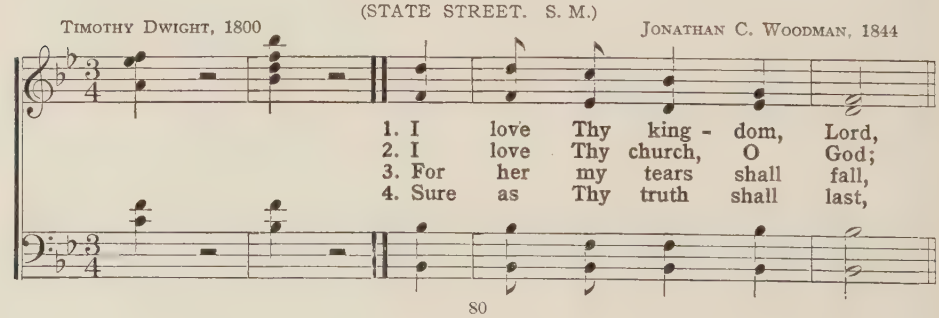
German, 19th Century
Translated by EDWARD CASWALL, 1853

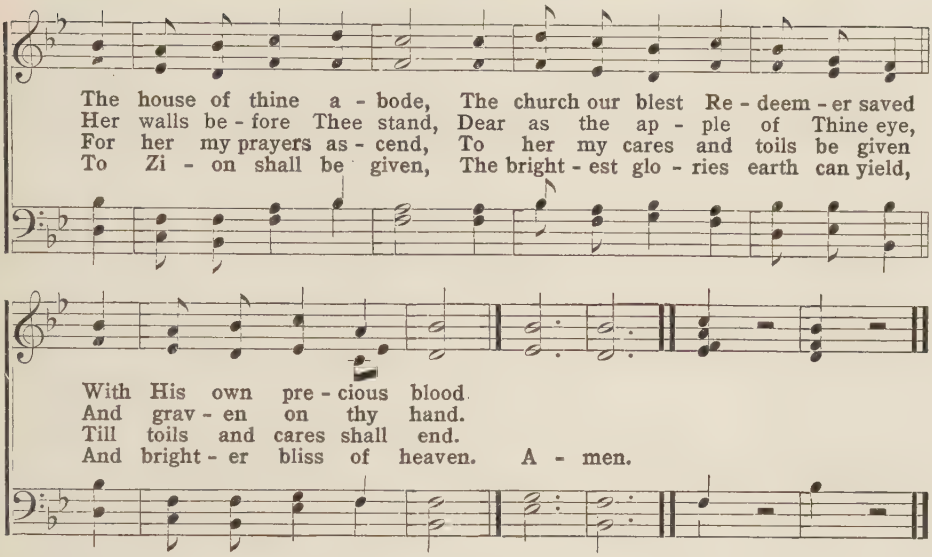
JOSEPH BARNBY, 1868

1. When morn - ing gilds the skies,
2. When - e'er the sweet church bell
3. Be this while life is mine,
My heart a - wak - ing cries May Je - sus Christ be praised.
Peals o - ver hill and dell; May Je - sus Christ be praised.
My can - ti - cle di - vine, May Je - sus Christ be praised.
A - like at work and prayer, To Je - sus I re - pair;
O hark to what it sings, As joy - ous - ly it rings;
Be this th'e - ter - nal song Thro' a - ges all a - long;
May Je - sus Christ be praised. A - men.

32 I Love Thy Kingdom, Lord

(STATE STREET. S. M.)

TIMOTHY DWIGHT, 1800

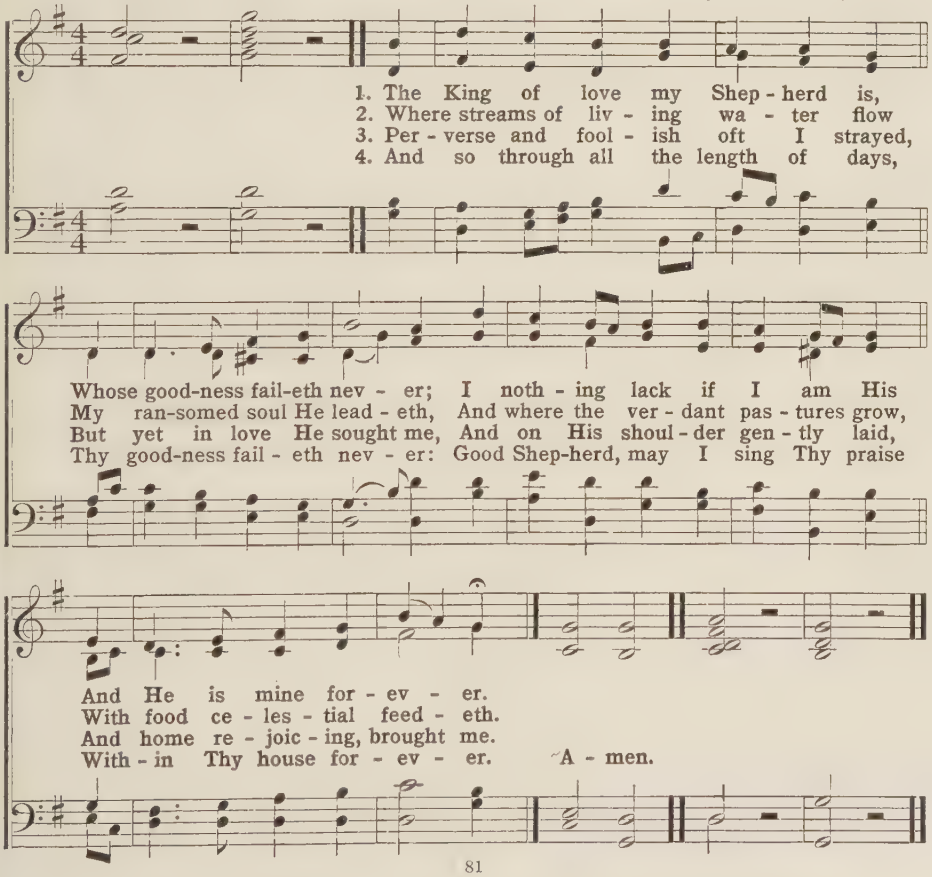
JONATHAN C. WOODMAN, 1844

I Love Thy Kingdom, Lord


The house of thine a - bode, The church our blest Re - deem - er saved
Her walls be - fore Thee stand, Dear as the ap - ple of Thine eye,
For her my prayers as - cend, To her my cares and toils be given
To Zi - on shall be given, The bright - est glo - ries earth can yield,
With His own pre - cious blood
And grav - en on thy hand.
Till toils and cares shall end.
And bright - er bliss of heaven. A - men.

33 The King of Love My Shepherd Is

(DOMINUS REGIT ME. 8, 7, 8, 7)

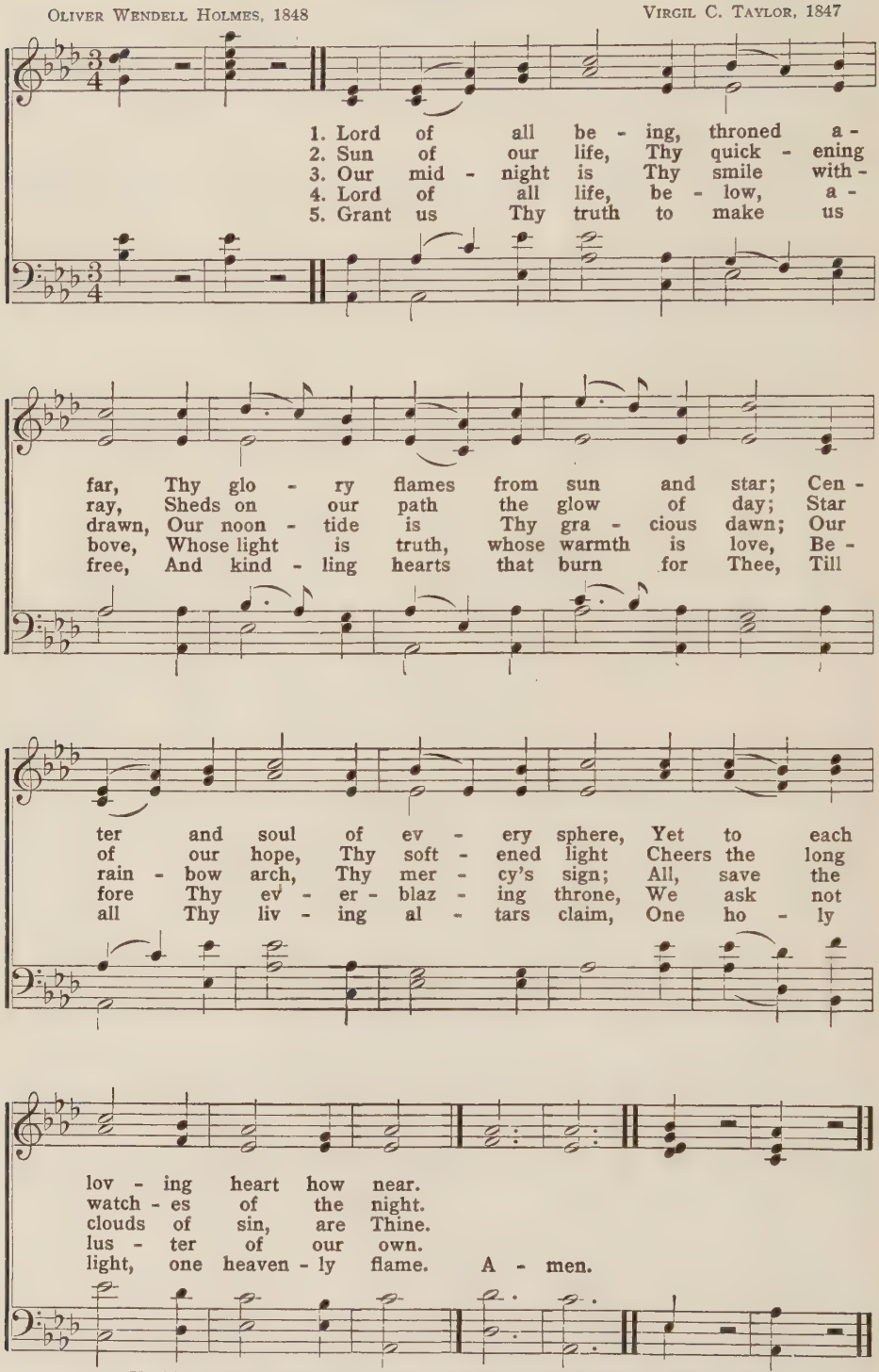
HENRY W. BAKER, 1868 — JOHN B. DYKES, 1868


1. The King of love my Shep - herd is,
2. Where streams of liv - ing wa - ter flow
3. Per - verse and fool - ish oft I strayed,
4. And so through all the length of days,
Whose good-ness fail-eth nev - er; I noth - ing lack if I am His
My ran-somed soul He lead - eth, And where the ver - dant pas - tures grow,
But yet in love He sought me, And on His shoul - der gen - tly laid,
Thy good-ness fail - eth nev - er: Good Shep-herd, may I sing Thy praise
And He is mine for - ev - er.
With food ce - les - tial feed - eth.
And home re - joic - ing, brought me.
With - in Thy house for - ev - er. A - men.

34 Lord of All Being, Throned Afar

(LOUVAN. L. M.)

OLIVER WENDELL HOLMES, 1848 — VIRGIL C. TAYLOR, 1847


1. Lord of all be - ing, throned a -
2. Sun of our life, Thy quick - ening
3. Our mid - night is Thy smile with -
4. Lord of all life, be - low, a -
5. Grant us Thy truth to make us
far, Thy glo - ry flames from sun and star; Cen -
ray, Sheds on our path the glow of day; Star
drawn, Our noon - tide is Thy gra - cious dawn; Our
bove, Whose light is truth, whose warmth is love, Be -
free, And kind - ling hearts that burn for Thee, Till
ter and soul of ev - ery sphere, Yet to each
of our hope, Thy soft - ened light Cheers the long
rain - bow arch, Thy mer - cy's sign; All, save the
fore Thy ev - er - blaz - ing throne, We ask not
all Thy liv - ing al - tars claim, One ho - ly
lov - ing heart how near.
watch - es of the night.
clouds of sin, are Thine.
lus - ter of our own.
light, one heaven - ly flame. A - men.

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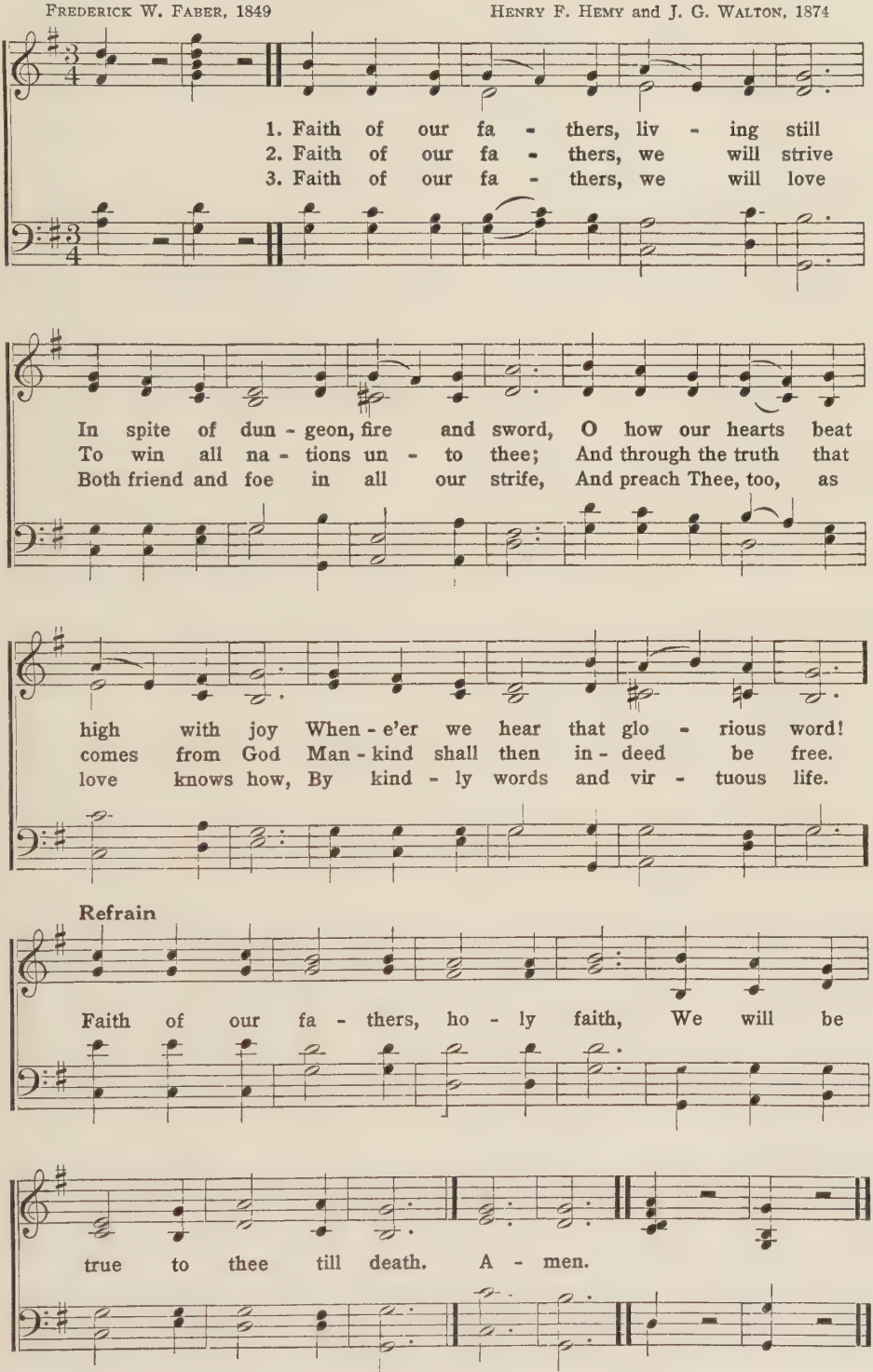
35 Faith of Our Fathers, Living Still

(ST. CATHERINE. L. M. With Refrain)

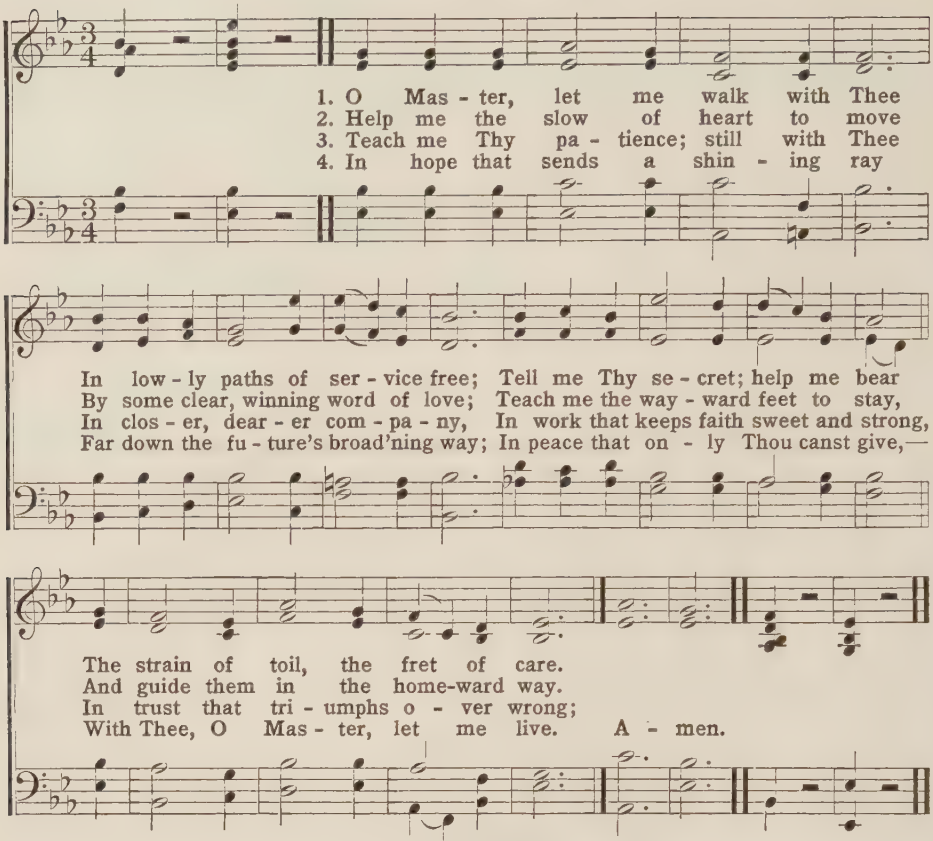
FREDERICK W. FABER, 1849 — HENRY F. HEMY and J. G. WALTON, 1874


1. Faith of our fa - thers, liv - ing still
2. Faith of our fa - thers, we will strive
3. Faith of our fa - thers, we will love
In spite of dun - geon, fire and sword, O how our hearts beat
To win all na - tions un - to thee; And through the truth that
Both friend and foe in all our strife, And preach Thee, too, as
high with joy When - e'er we hear that glo - rious word!
comes from God Man - kind shall then in - deed be free.
love knows how, By kind - ly words and vir - tuous life.
Refrain
Faith of our fa - thers, ho - ly faith, We will be
true to thee till death. A - men.

36 O Master, Let Me Walk with Thee

(MARYTON. L. M.)

WASHINGTON GLADDEN, 1879 — H. PERCY SMITH, 1874


1. O Mas - ter, let me walk with Thee
2. Help me the slow of heart to move
3. Teach me Thy pa - tience; still with Thee
4. In hope that sends a shin - ing ray
In low - ly paths of ser - vice free; Tell me Thy se - cret; help me bear
By some clear, winning word of love; Teach me the way - ward feet to stay,
In clos - er, dear - er com - pa - ny, In work that keeps faith sweet and strong,
Far down the fu - ture's broad'ning way; In peace that on - ly Thou canst give,—
The strain of toil, the fret of care.
And guide them in the home-ward way.
In trust that tri - umphs o - ver wrong;
With Thee, O Mas - ter, let me live. A - men.

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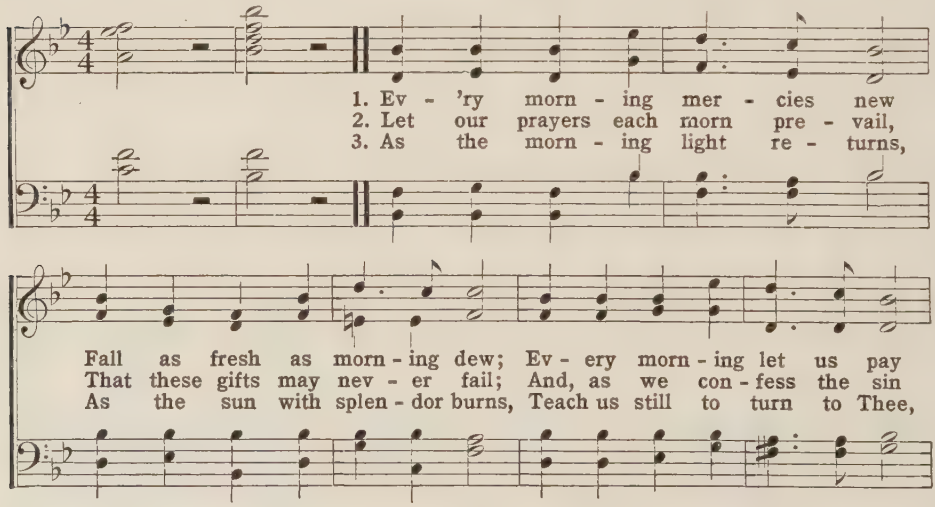
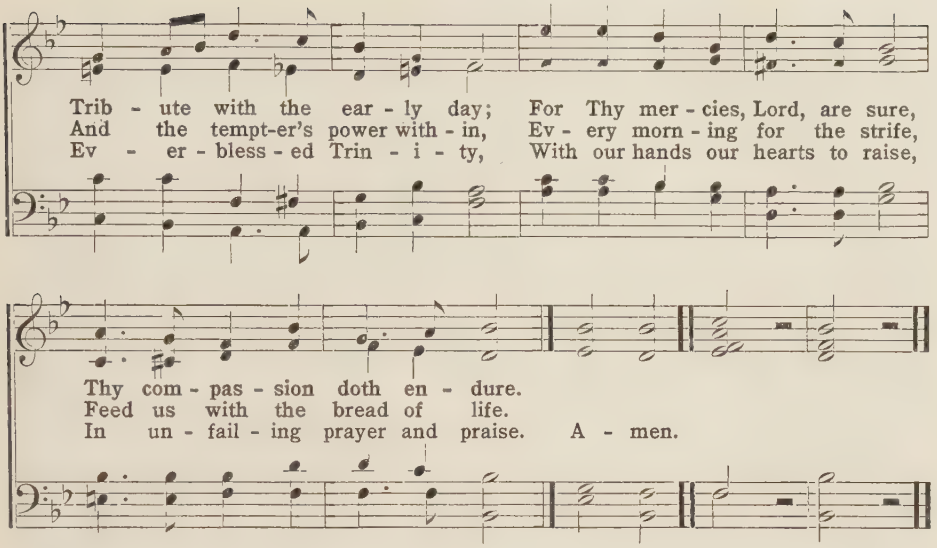
37 Every Morning Mercies New

(KELSO. 7, 7, 7, 7, 7, 7)

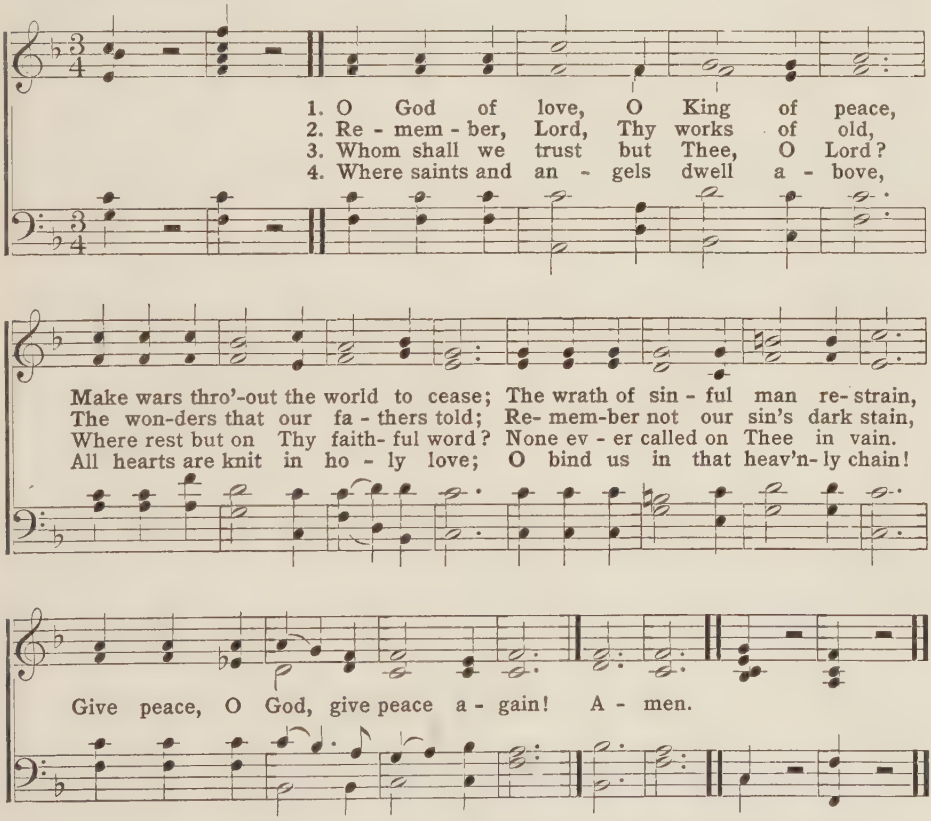
GREVILLE PHILLIMORE, 1863 — EDWARD J. HOPKINS, 1872

1. Ev - 'ry morn - ing mer - cies new
2. Let our prayers each morn pre - vail,
3. As the morn - ing light re - turns,
Fall as fresh as morn - ing dew; Ev - ery morn - ing let us pay
That these gifts may nev - er fail; And, as we con - fess the sin
As the sun with splen - dor burns, Teach us still to turn to Thee,

Every Morning Mercies New

Trib - ute with the ear - ly day; For Thy mer - cies, Lord, are sure,
And the tempt-er's power with - in, Ev - ery morn - ing for the strife,
Ev - er - bless - ed Trin - i - ty, With our hands our hearts to raise,
Thy com - pas - sion doth en - dure.
Feed us with the bread of life.
In un - fail - ing prayer and praise. A - men.

38 O God of Love, O King of Peace

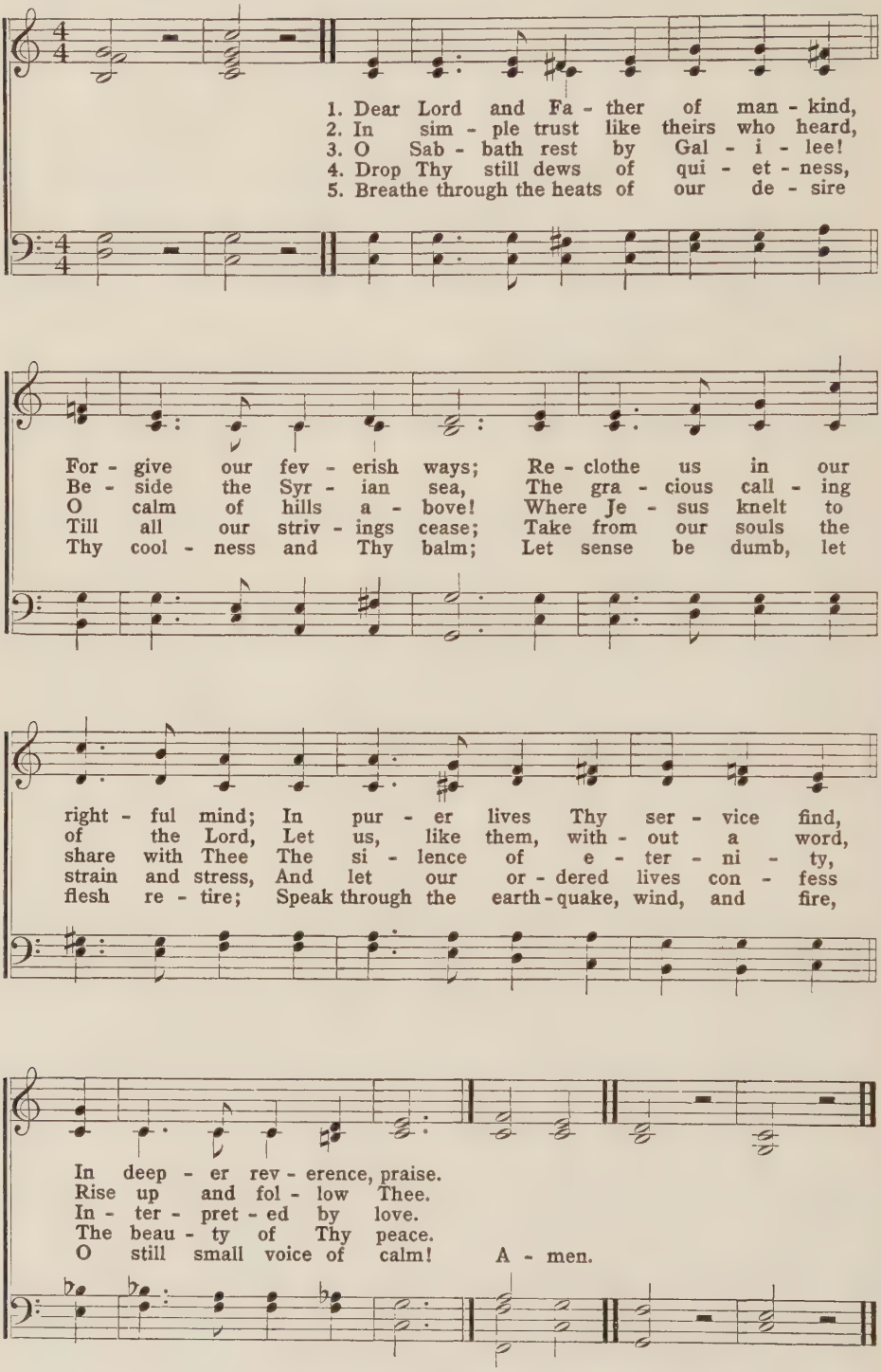
(HESPERUS. L. M.)

HENRY W. BAKER, 1868 HENRY W. BAKER, 1868


1. O God of love, O King of peace,
2. Re - mem - ber, Lord, Thy works of old,
3. Whom shall we trust but Thee, O Lord?
4. Where saints and an - gels dwell a - bove,
Make wars thro'-out the world to cease; The wrath of sin - ful man re-strain,
The won-ders that our fa - thers told; Re- mem-ber not our sin's dark stain,
Where rest but on Thy faith- ful word? None ev - er called on Thee in vain.
All hearts are knit in ho - ly love; O bind us in that heav'n- ly chain!
Give peace, O God, give peace a - gain! A - men.

39 Dear Lord and Father of Mankind

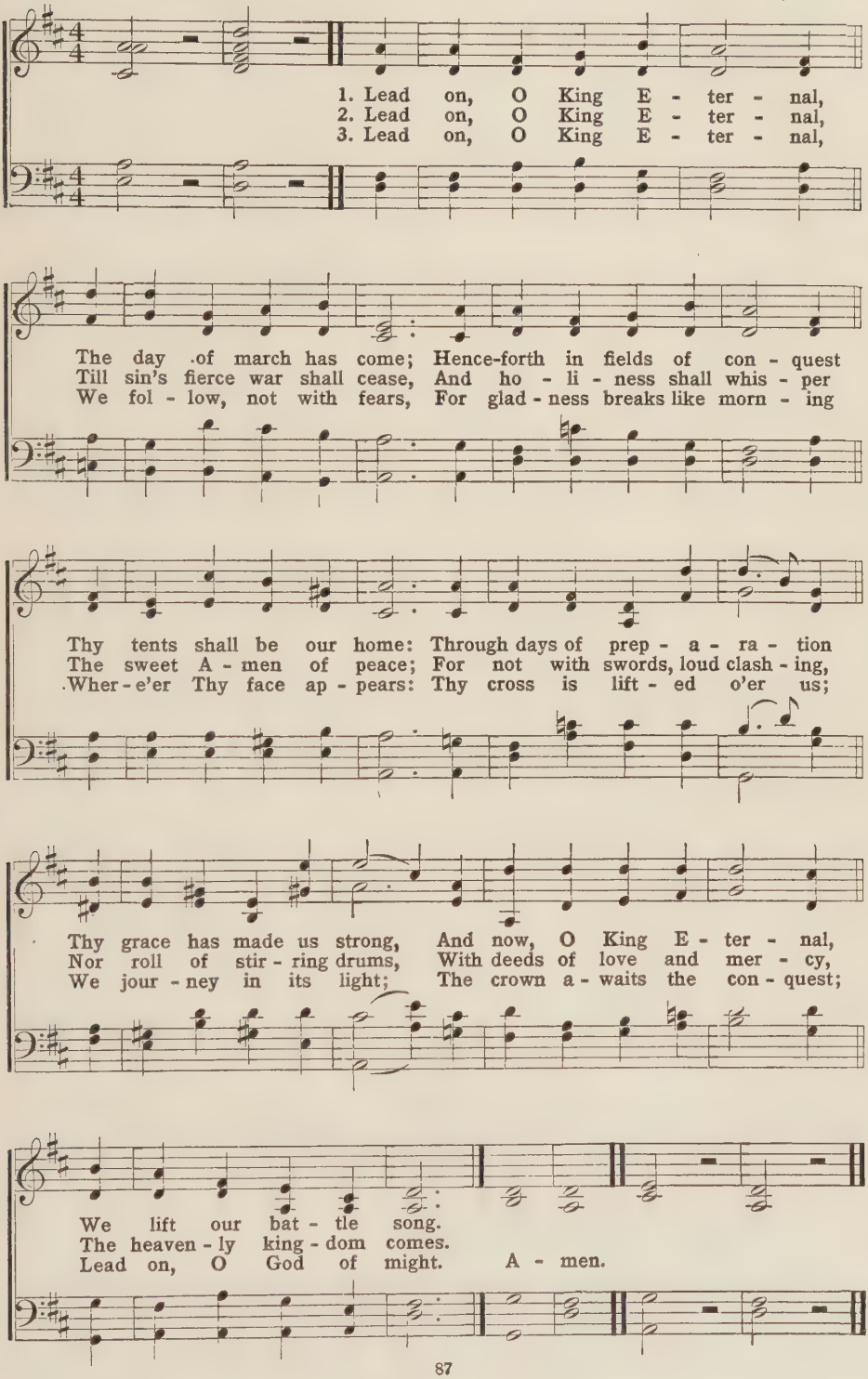
(WHITTIER. 8, 6, 8, 8, 6)

JOHN G. WHITTIER, 1872 — FREDERICK C. MAKER, 1887

1. Dear Lord and Fa - ther of man - kind,
2. In sim - ple trust like theirs who heard,
3. O Sab - bath rest by Gal - i - lee!
4. Drop Thy still dews of qui - et - ness,
5. Breathe through the heats of our de - sire
For - give our fev - erish ways; Re - clothe us in our
Be - side the Syr - ian sea, The gra - cious call - ing
O calm of hills a - bove! Where Je - sus knelt to
Till all our striv - ings cease; Take from our souls the
Thy cool - ness and Thy balm; Let sense be dumb, let
right - ful mind; In pur - er lives Thy ser - vice find,
of the Lord, Let us, like them, with - out a word,
share with Thee The si - lence of e - ter - ni - ty,
strain and stress, And let our or - dered lives con - fess
flesh re - tire; Speak through the earth - quake, wind, and fire,
In deep - er rev - erence, praise.
Rise up and fol - low Thee.
In - ter - pret - ed by love.
The beau - ty of Thy peace.
O still small voice of calm! A - men.

40 Lead On, O King Eternal

(LANCASHIRE. 7, 6, 7, 6, D.)

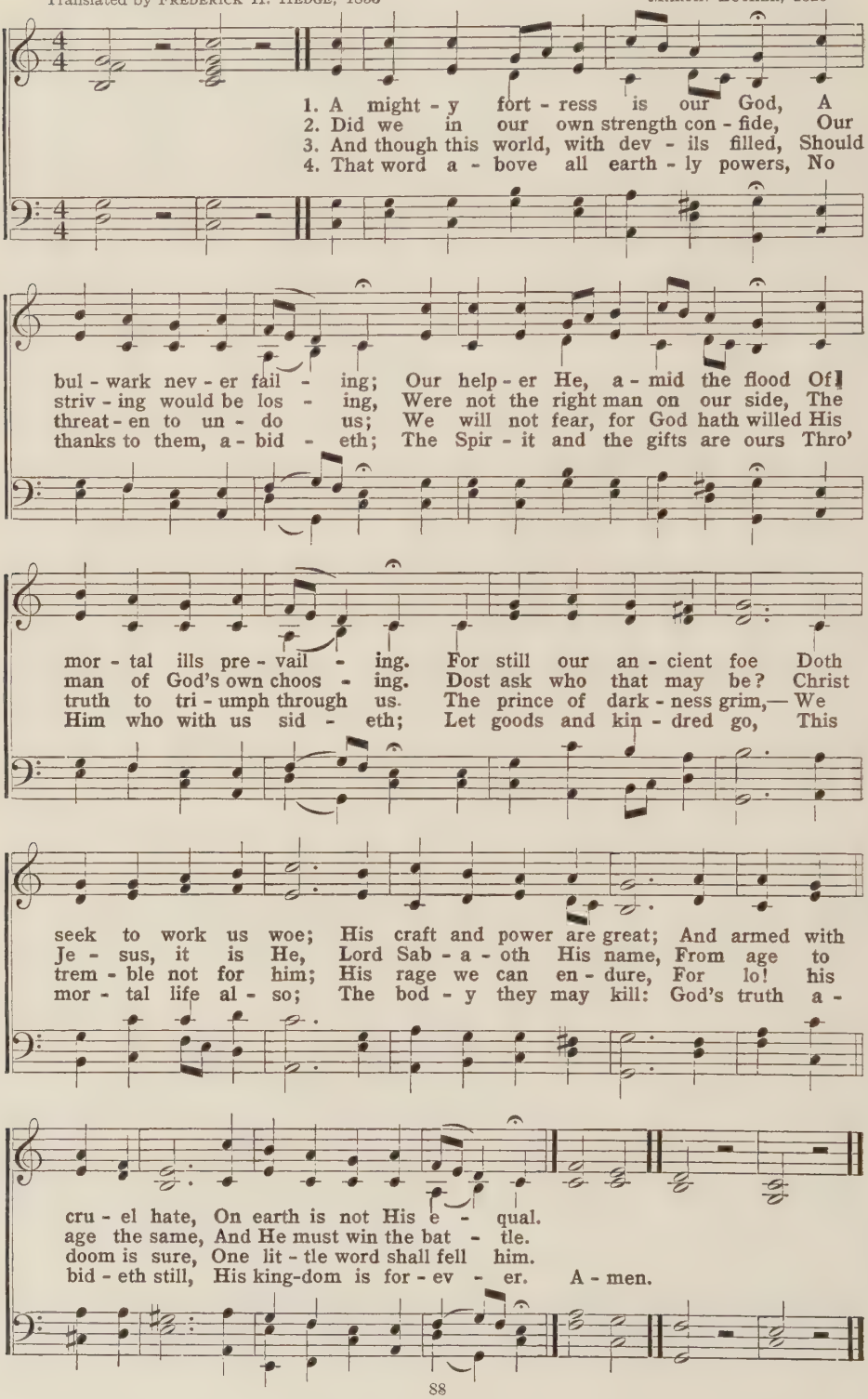
ERNEST W. SHURTLEFF, 1888 — HENRY SMART, 1836


1. Lead on, O King E - ter - nal,
2. Lead on, O King E - ter - nal,
3. Lead on, O King E - ter - nal,
The day of march has come; Hence-forth in fields of con - quest
Till sin's fierce war shall cease, And ho - li - ness shall whis - per
We fol - low, not with fears, For glad - ness breaks like morn - ing
Thy tents shall be our home: Through days of prep - a - ra - tion
The sweet A - men of peace; For not with swords, loud clash - ing,
Wher - e'er Thy face ap - pears: Thy cross is lift - ed o'er us;
Thy grace has made us strong, And now, O King E - ter - nal,
Nor roll of stir - ring drums, With deeds of love and mer - cy,
We jour - ney in its light; The crown a - waits the con - quest;
We lift our bat - tle song.
The heaven - ly king - dom comes.
Lead on, O God of might. A - men.

41 A Mighty Fortress Is Our God

(EIN FESTE BURG. 8, 7, 8, 7. 6, 6, 6, 6, 7)

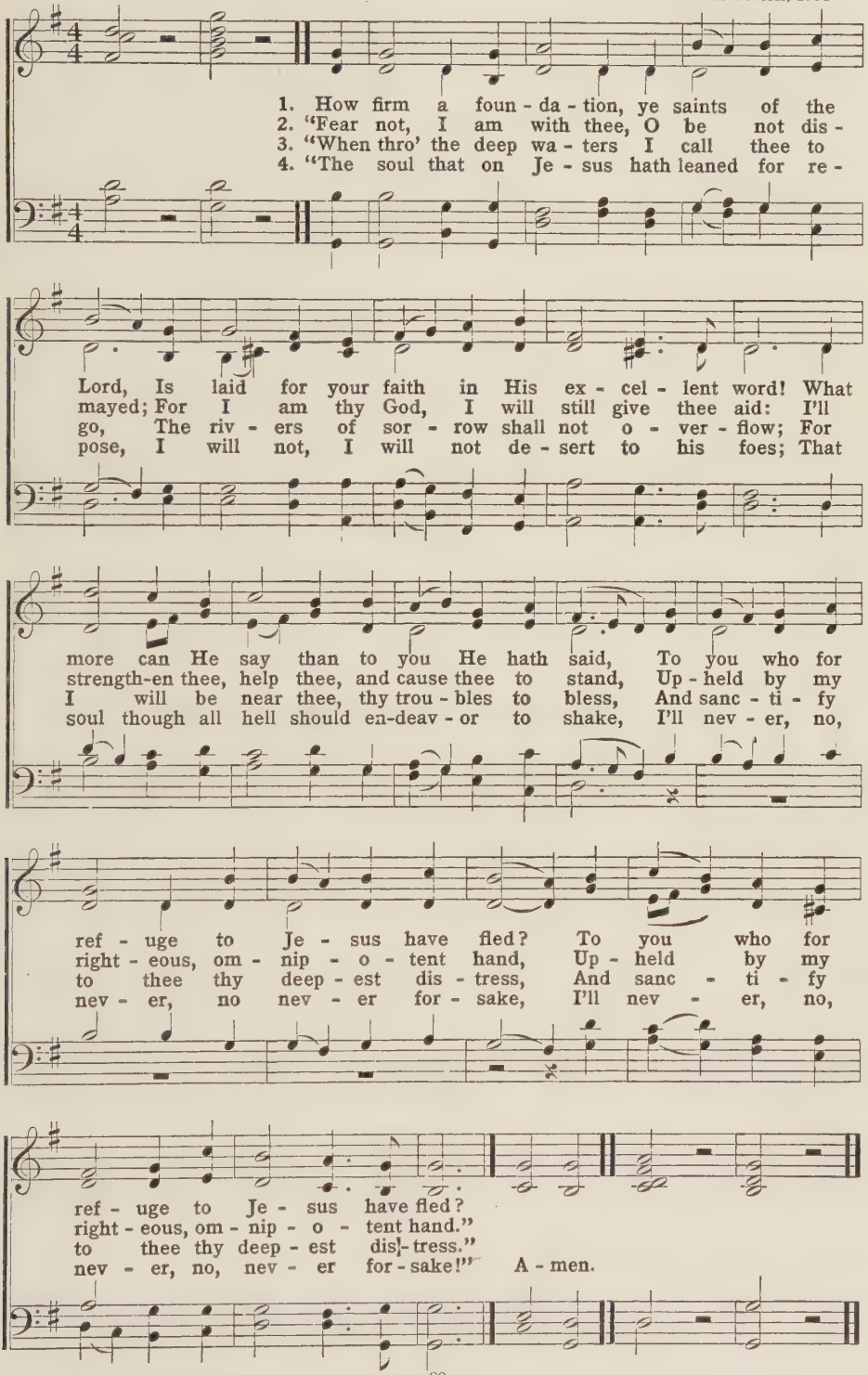
MARTIN LUTHER, 1529
Translated by FREDERICK H. HEDGE, 1853

MARTIN LUTHER, 1529

1. A might - y fort - ress is our God, A
2. Did we in our own strength con - fide, Our
3. And though this world, with dev - ils filled, Should
4. That word a - bove all earth - ly powers, No
bul - wark nev - er fail - ing; Our help - er He, a - mid the flood Of
striv - ing would be los - ing, Were not the right man on our side, The
threat - en to un - do us; We will not fear, for God hath willed His
thanks to them, a - bid - eth; The Spir - it and the gifts are ours Thro'
mor - tal ills pre - vail - ing. For still our an - cient foe Doth
man of God's own choos - ing. Dost ask who that may be? Christ
truth to tri - umph through us. The prince of dark - ness grim,— We
Him who with us sid - eth; Let goods and kin - dred go, This
seek to work us woe; His craft and power are great; And armed with
Je - sus, it is He, Lord Sab - a - oth His name, From age to
trem - ble not for him; His rage we can en - dure, For lo! his
mor - tal life al - so; The bod - y they may kill: God's truth a -
cru - el hate, On earth is not His e - qual.
age the same, And He must win the bat - tle.
doom is sure, One lit - tle word shall fell him.
bid - eth still, His king-dom is for - ev - er. A - men.

42 How Firm a Foundation

(PORTUGUESE HYMN. 11, 11, 11, 11)

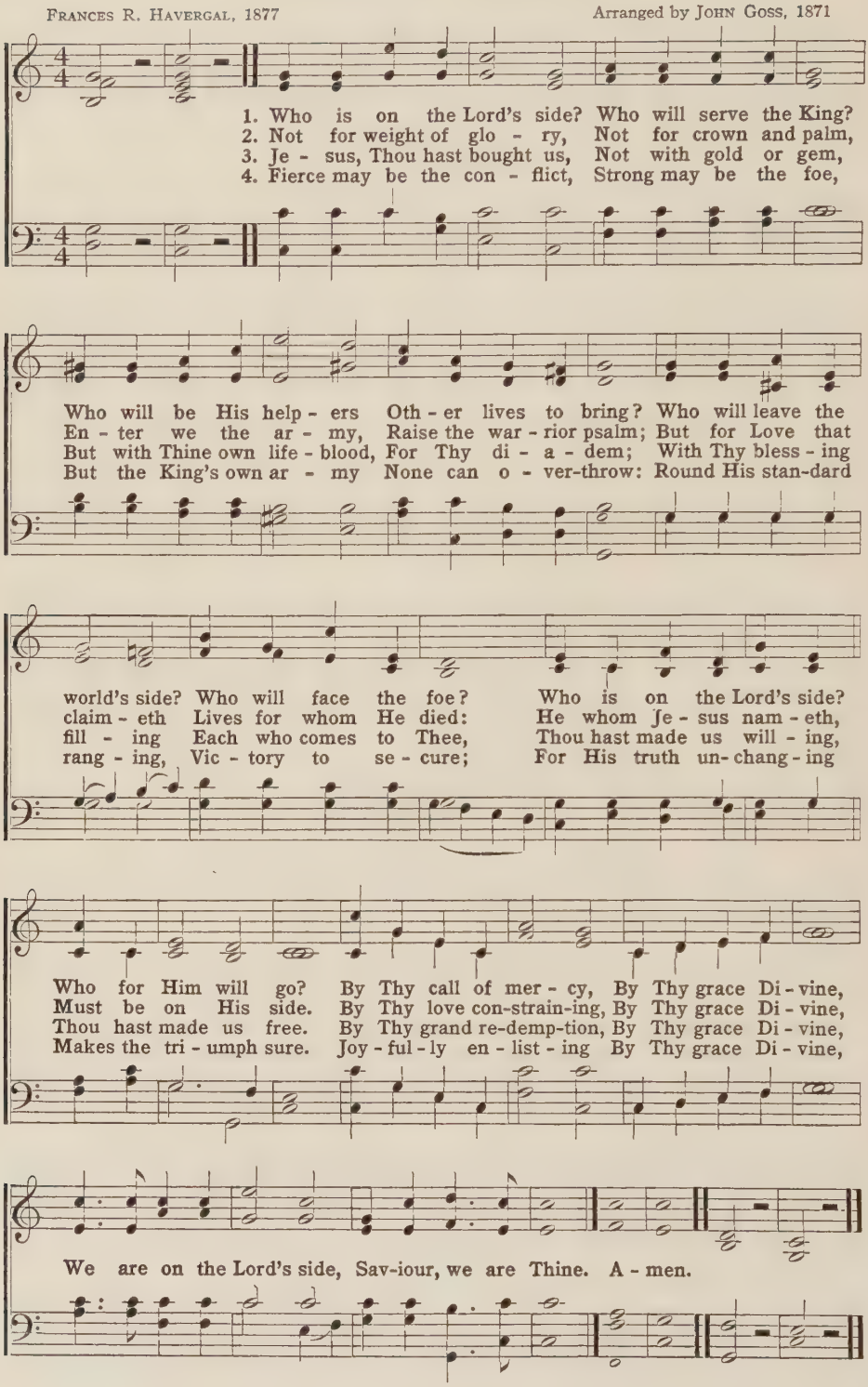
Rippon's Selection, 1787
Ascribed to GEORGE KEENE, 1787

WADE'S Cantus Diversi, 1751

1. How firm a foun - da - tion, ye saints of the
2. "Fear not, I am with thee, O be not dis -
3. "When thro' the deep wa - ters I call thee to
4. "The soul that on Je - sus hath leaned for re -
Lord, Is laid for your faith in His ex - cel - lent word! What
mayed; For I am thy God, I will still give thee aid: I'll
go, The riv - ers of sor - row shall not o - ver - flow; For
pose, I will not, I will not de - sert to his foes; That
more can He say than to you He hath said, To you who for
strength-en thee, help thee, and cause thee to stand, Up - held by my
I will be near thee, thy trou - bles to bless, And sanc - ti - fy
soul though all hell should en-deav - or to shake, I'll nev - er, no,
ref - uge to Je - sus have fled? To you who for
right - eous, om - nip - o - tent hand, Up - held by my
to thee thy deep - est dis - tress, And sanc - ti - fy
nev - er, no nev - er for - sake, I'll nev - er, no,
ref - uge to Je - sus have fled?
right - eous, om - nip - o - tent hand."
to thee thy deep - est dis - tress."
nev - er, no, nev - er for - sake!" A - men.

43 Who Is on the Lord's Side

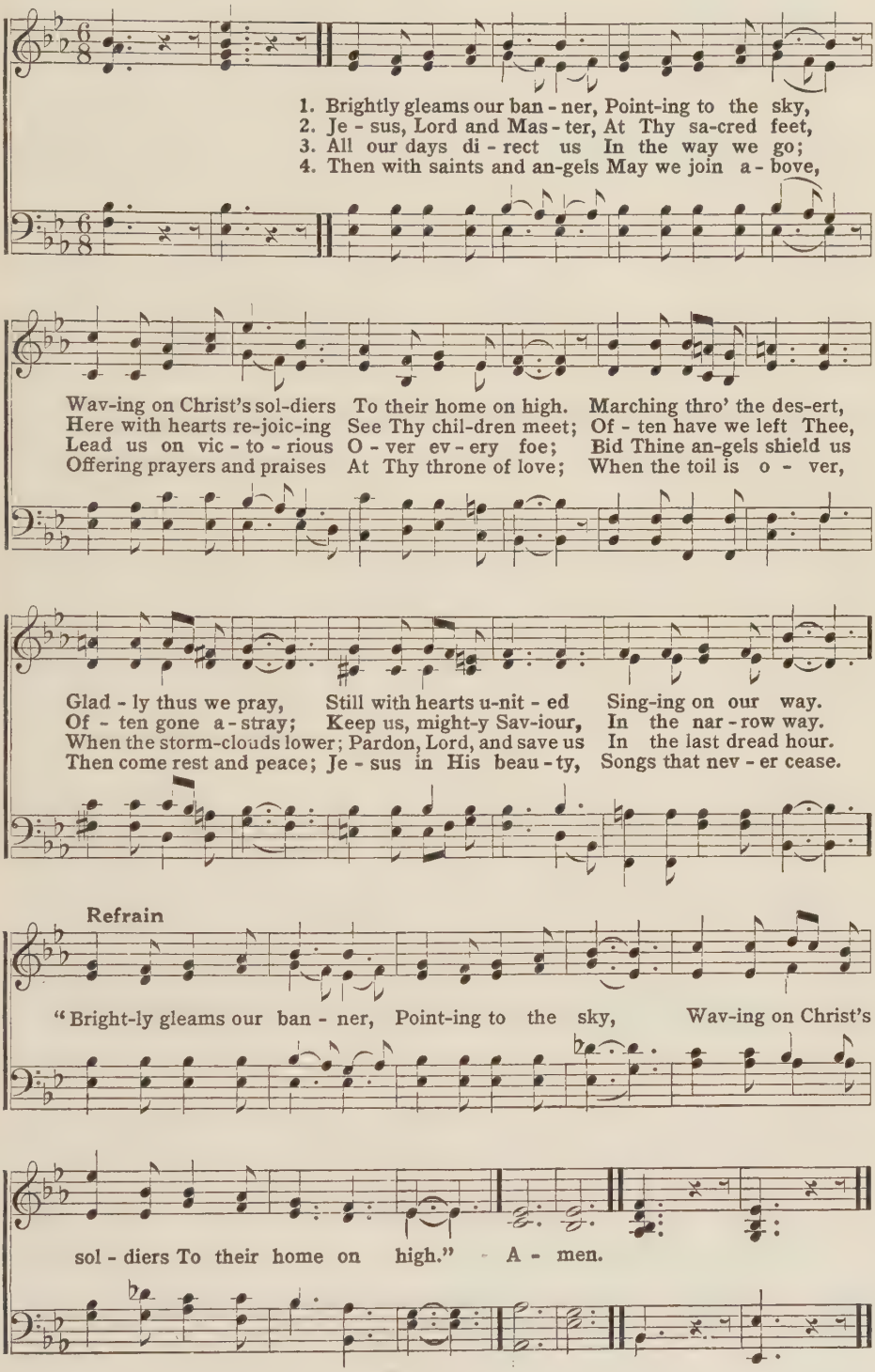
(ARMAGEDDON. 6, 5, 6, 5, 12 lines)

FRANCES R. HAVERGAL, 1877 — Arranged by JOHN GOSS, 1871


1. Who is on the Lord's side? Who will serve the King?
2. Not for weight of glo - ry, Not for crown and palm,
3. Je - sus, Thou hast bought us, Not with gold or gem,
4. Fierce may be the con - flict, Strong may be the foe,
Who will be His help - ers Oth - er lives to bring? Who will leave the
En - ter we the ar - my, Raise the war - rior psalm; But for Love that
But with Thine own life - blood, For Thy di - a - dem; With Thy bless - ing
But the King's own ar - my None can o - ver-throw: Round His stan-dard
world's side? Who will face the foe? Who is on the Lord's side?
claim - eth Lives for whom He died: He whom Je - sus nam - eth,
fill - ing Each who comes to Thee, Thou hast made us will - ing,
rang - ing, Vic - tory to se - cure; For His truth un-chang - ing
Who for Him will go? By Thy call of mer - cy, By Thy grace Di - vine,
Must be on His side. By Thy love con-strain-ing, By Thy grace Di - vine,
Thou hast made us free. By Thy grand re-demp-tion, By Thy grace Di - vine,
Makes the tri - umph sure. Joy - ful - ly en - list - ing By Thy grace Di - vine,
We are on the Lord's side, Sav-iour, we are Thine. A - men.

44 Brightly Gleams Our Banner

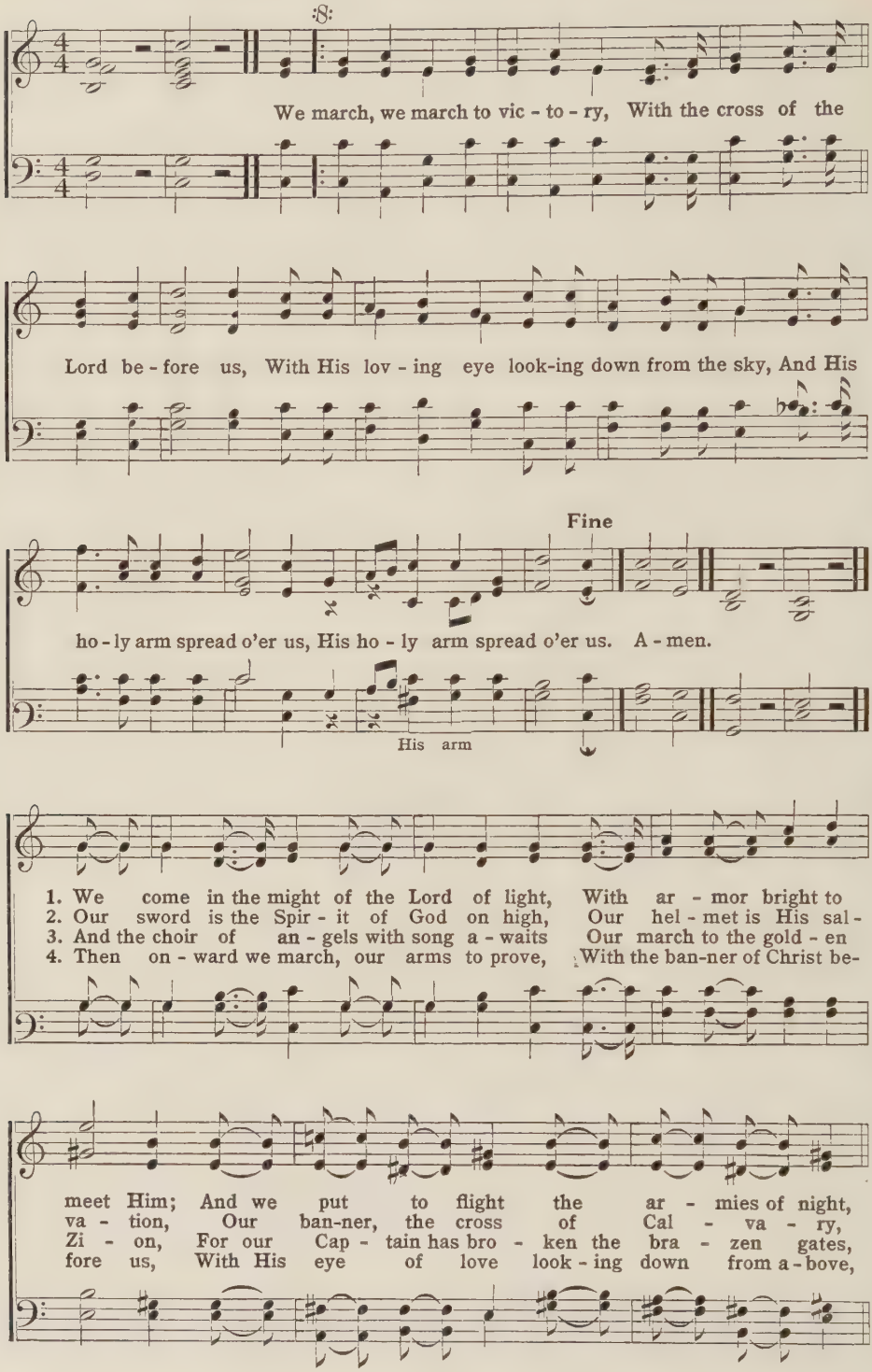
(ST. THERESA. 6, 5, 6, 5, D. With Refrain)

THOMAS J. POTTER, 1860 — ARTHUR S. SULLIVAN, 1874

1. Brightly gleams our ban - ner, Point-ing to the sky,
2. Je - sus, Lord and Mas - ter, At Thy sa-cred feet,
3. All our days di - rect us In the way we go;
4. Then with saints and an-gels May we join a - bove,
Wav-ing on Christ's sol-diers To their home on high. Marching thro' the des-ert,
Here with hearts re-joic-ing See Thy chil-dren meet; Of - ten have we left Thee,
Lead us on vic - to - rious O - ver ev - ery foe; Bid Thine an-gels shield us
Offering prayers and praises At Thy throne of love; When the toil is o - ver,
Glad - ly thus we pray, Still with hearts u-nit - ed Sing-ing on our way.
Of - ten gone a - stray; Keep us, might-y Sav-iour, In the nar - row way.
When the storm-clouds lower; Pardon, Lord, and save us In the last dread hour.
Then come rest and peace; Je - sus in His beau - ty, Songs that nev - er cease.
Refrain
"Bright-ly gleams our ban - ner, Point-ing to the sky, Wav-ing on Christ's
sol - diers To their home on high." - A - men.

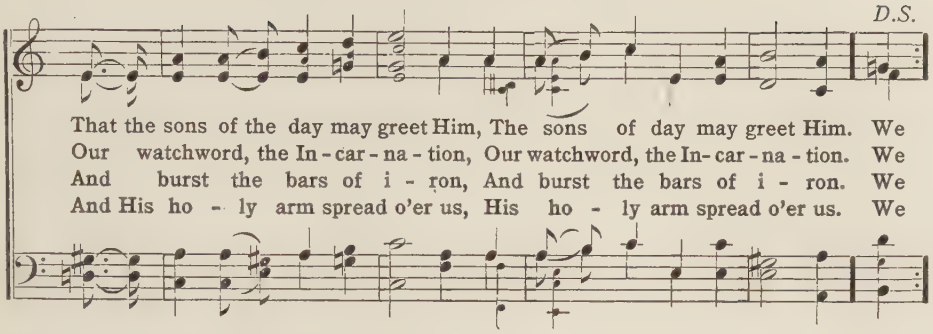
45 We March, We March to Victory

(MARCH TO VICTORY. Irregular)

GERARD MOULTRIE, 1867 JOSEPH BARNBY, 1869


We march, we march to vic - to - ry, With the cross of the
Lord be - fore us, With His lov - ing eye look-ing down from the sky, And His
Fine
ho - ly arm spread o'er us, His ho - ly arm spread o'er us. A - men.
His arm
1. We come in the might of the Lord of light, With ar - mor bright to
2. Our sword is the Spir - it of God on high, Our hel - met is His sal -
3. And the choir of an - gels with song a - waits Our march to the gold - en
4. Then on - ward we march, our arms to prove, With the ban-ner of Christ be-
meet Him; And we put to flight the ar - mies of night,
va - tion, Our ban-ner, the cross of Cal - va - ry,
Zi - on, For our Cap - tain has bro - ken the bra - zen gates,
fore us, With His eye of love look - ing down from a - bove,

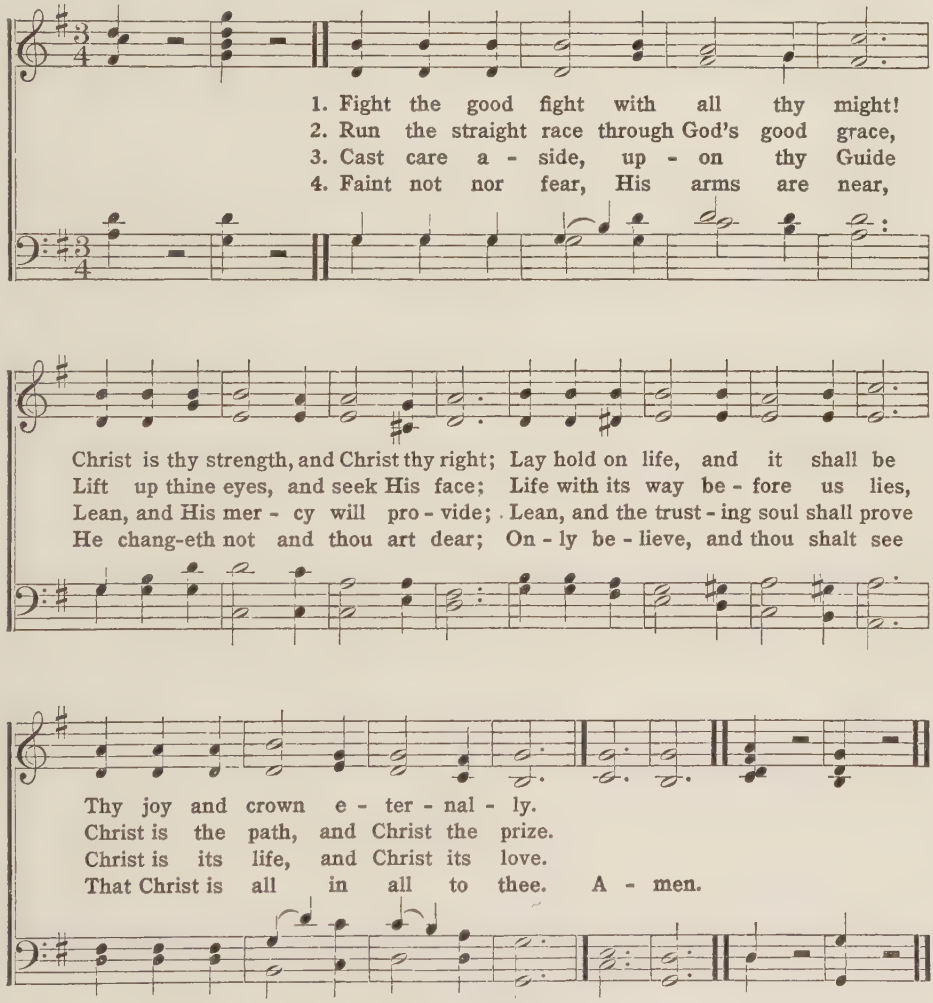
We March, We March to Victory


D.S.
That the sons of the day may greet Him, The sons of day may greet Him. We
Our watchword, the In-car-na-tion, Our watchword, the In-car-na-tion. We
And burst the bars of i-ron, And burst the bars of i-ron. We
And His ho-ly arm spread o'er us, His ho-ly arm spread o'er us. We

46 Fight the Good Fight with All Thy Might

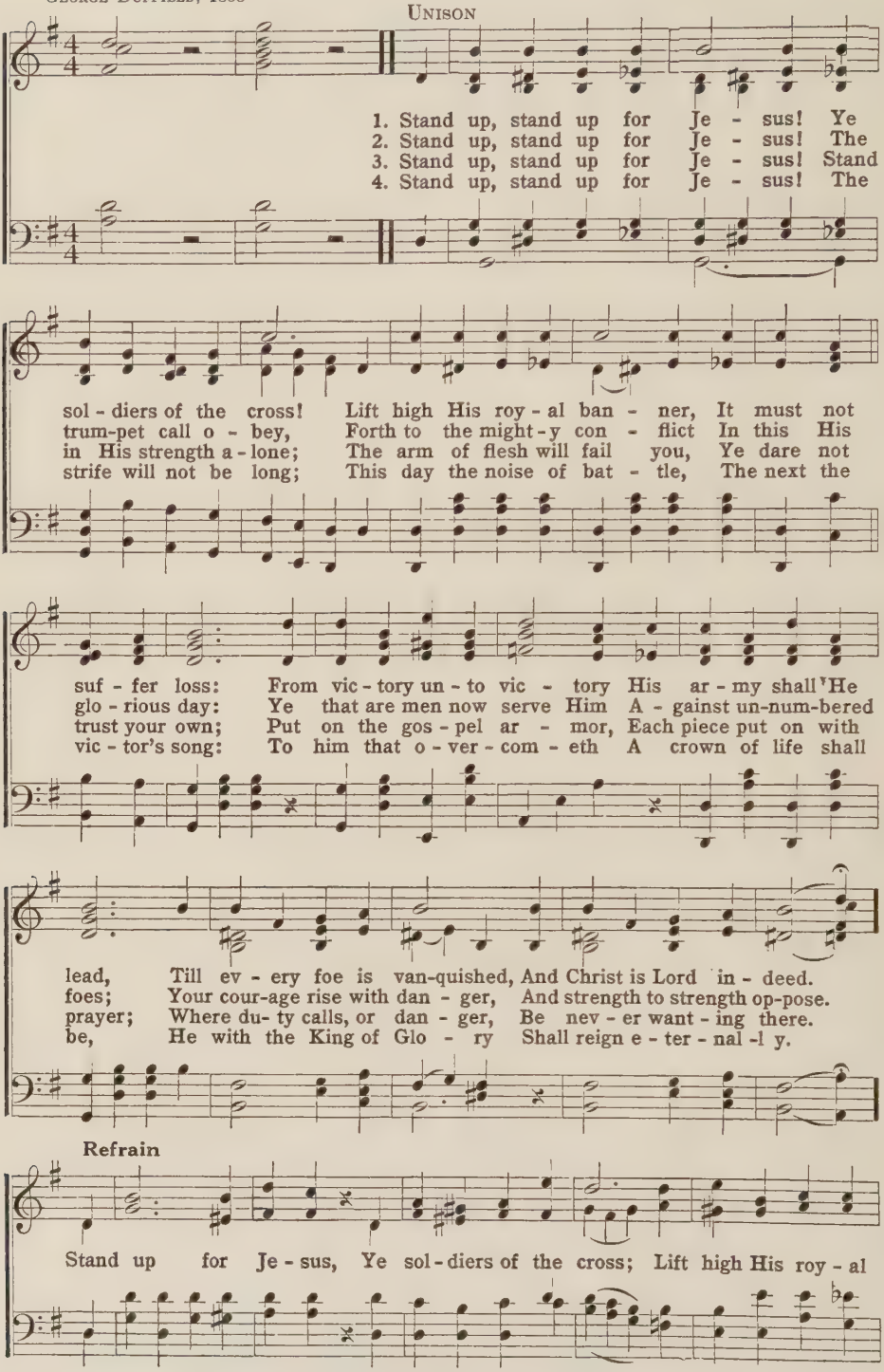
(PENTECOST. L. M.)

JOHN S. B. MONSELL, 1863 — WILLIAM BOYD, 1868


1. Fight the good fight with all thy might!
2. Run the straight race through God's good grace,
3. Cast care a-side, up-on thy Guide
4. Faint not nor fear, His arms are near,
Christ is thy strength, and Christ thy right; Lay hold on life, and it shall be
Lift up thine eyes, and seek His face; Life with its way be-fore us lies,
Lean, and His mer-cy will pro-vide; Lean, and the trust-ing soul shall prove
He chang-eth not and thou art dear; On-ly be-lieve, and thou shalt see
Thy joy and crown e-ter-nal-ly.
Christ is the path, and Christ the prize.
Christ is its life, and Christ its love.
That Christ is all in all to thee. A-men.

47 Stand Up, Stand Up for Jesus

(STAND UP FOR JESUS. 7, 6, 7, 6, D. With Refrain)

GEORGE DUFFIELD, 1858 — ADAM GEIBEL, 1901

UNISON
1. Stand up, stand up for Je - sus! Ye
2. Stand up, stand up for Je - sus! The
3. Stand up, stand up for Je - sus! Stand
4. Stand up, stand up for Je - sus! The
sol - diers of the cross! Lift high His roy - al ban - ner, It must not
trum-pet call o - bey, Forth to the might-y con - flict In this His
in His strength a - lone; The arm of flesh will fail you, Ye dare not
strife will not be long; This day the noise of bat - tle, The next the
suf - fer loss: From vic - tory un - to vic - tory His ar - my shall He
glo - rious day: Ye that are men now serve Him A - gainst un-num-bered
trust your own; Put on the gos - pel ar - mor, Each piece put on with
vic - tor's song: To him that o - ver - com - eth A crown of life shall
lead, Till ev - ery foe is van-quished, And Christ is Lord in - deed.
foes; Your cour-age rise with dan - ger, And strength to strength op-pose.
prayer; Where du- ty calls, or dan - ger, Be nev - er want - ing there.
be, He with the King of Glo - ry Shall reign e - ter - nal -l y.
Refrain
Stand up for Je - sus, Ye sol - diers of the cross; Lift high His roy - al

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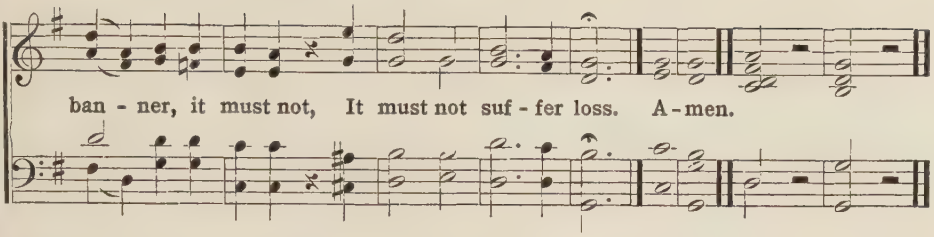
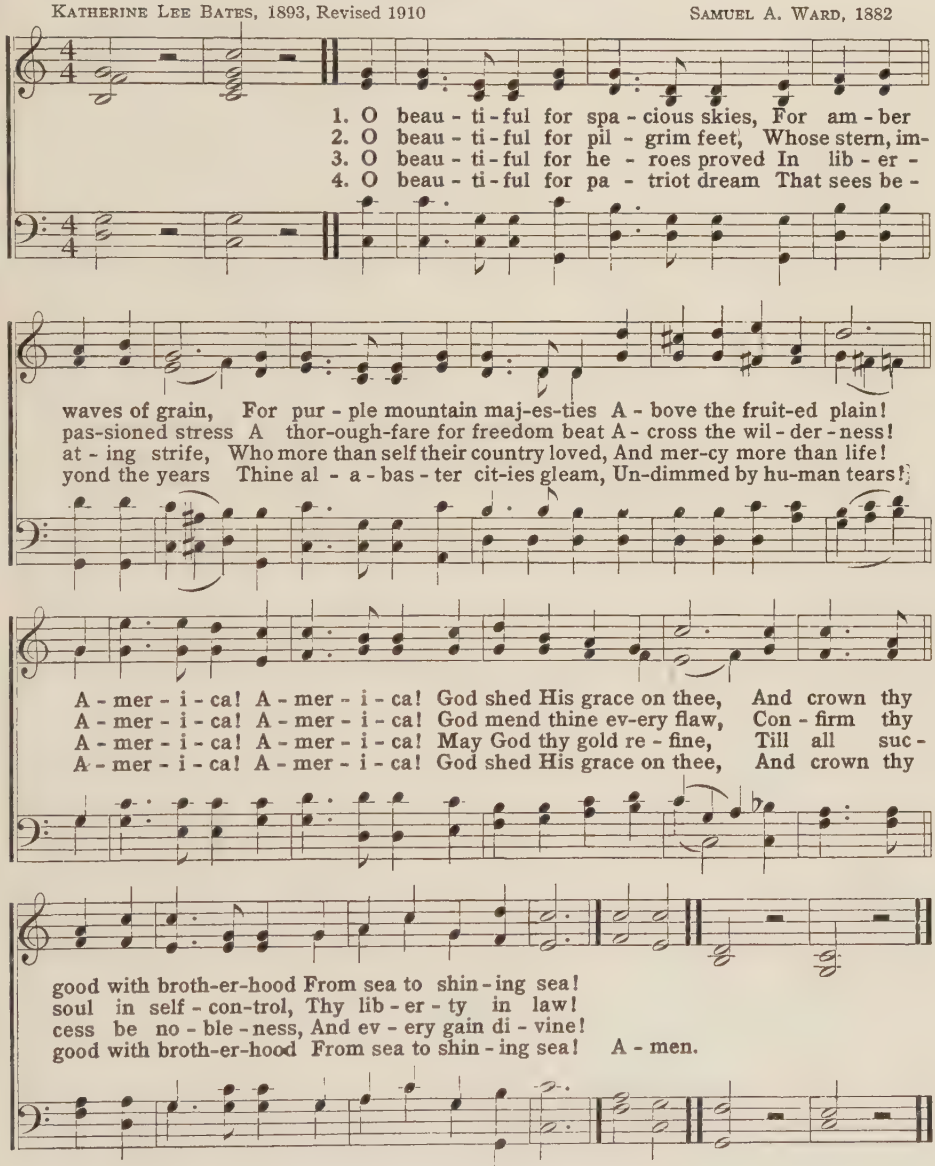
Stand Up, Stand Up for Jesus



48 O Beautiful for Spacious Skies

(MATERNA. C. M. D.)

KATHERINE LEE BATES, 1893, Revised 1910 — SAMUEL A. WARD, 1882


1. O beau - ti - ful for spa - cious skies, For am - ber
2. O beau - ti - ful for pil - grim feet, Whose stern, im-
3. O beau - ti - ful for he - roes proved In lib - er -
4. O beau - ti - ful for pa - triot dream That sees be -
waves of grain, For pur - ple mountain maj-es-ties A - bove the fruit-ed plain!
pas-sioned stress A thor-ough-fare for freedom beat A - cross the wil - der - ness!
at - ing strife, Who more than self their country loved, And mer-cy more than life!
yond the years Thine al - a - bas - ter cit-ies gleam, Un-dimmed by hu-man tears!
A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And crown thy
A - mer - i - ca! A - mer - i - ca! God mend thine ev-ery flaw, Con - firm thy
A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till all suc -
A - mer - i - ca! A - mer - i - ca! God shed His grace on thee, And crown thy
good with broth-er-hood From sea to shin - ing sea!
soul in self - con-trol, Thy lib - er - ty in law!
cess be no - ble - ness, And ev - ery gain di - vine!
good with broth-er-hood From sea to shin - ing sea! A - men.

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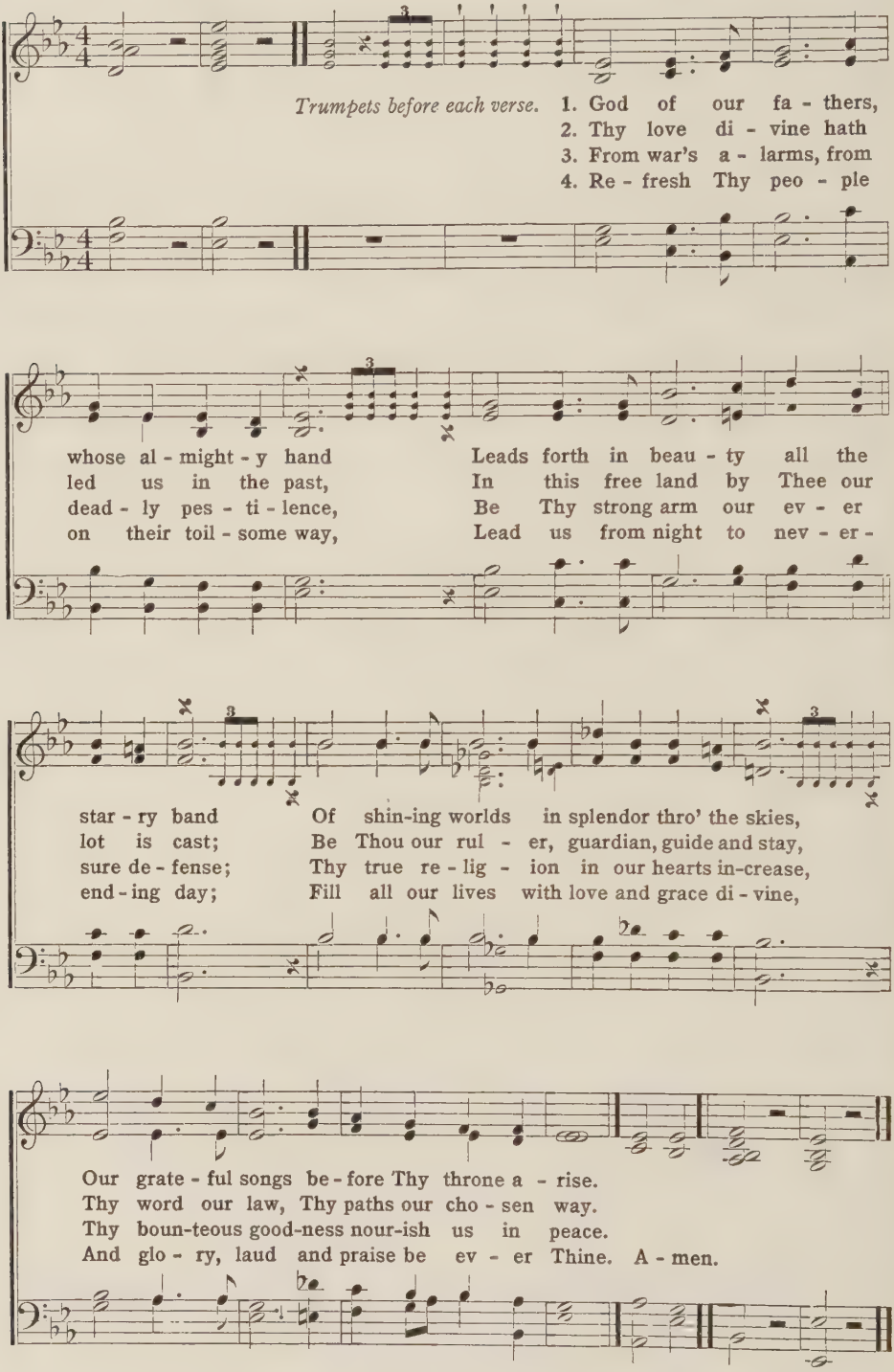
49 God of Our Fathers, Whose Almighty Hand

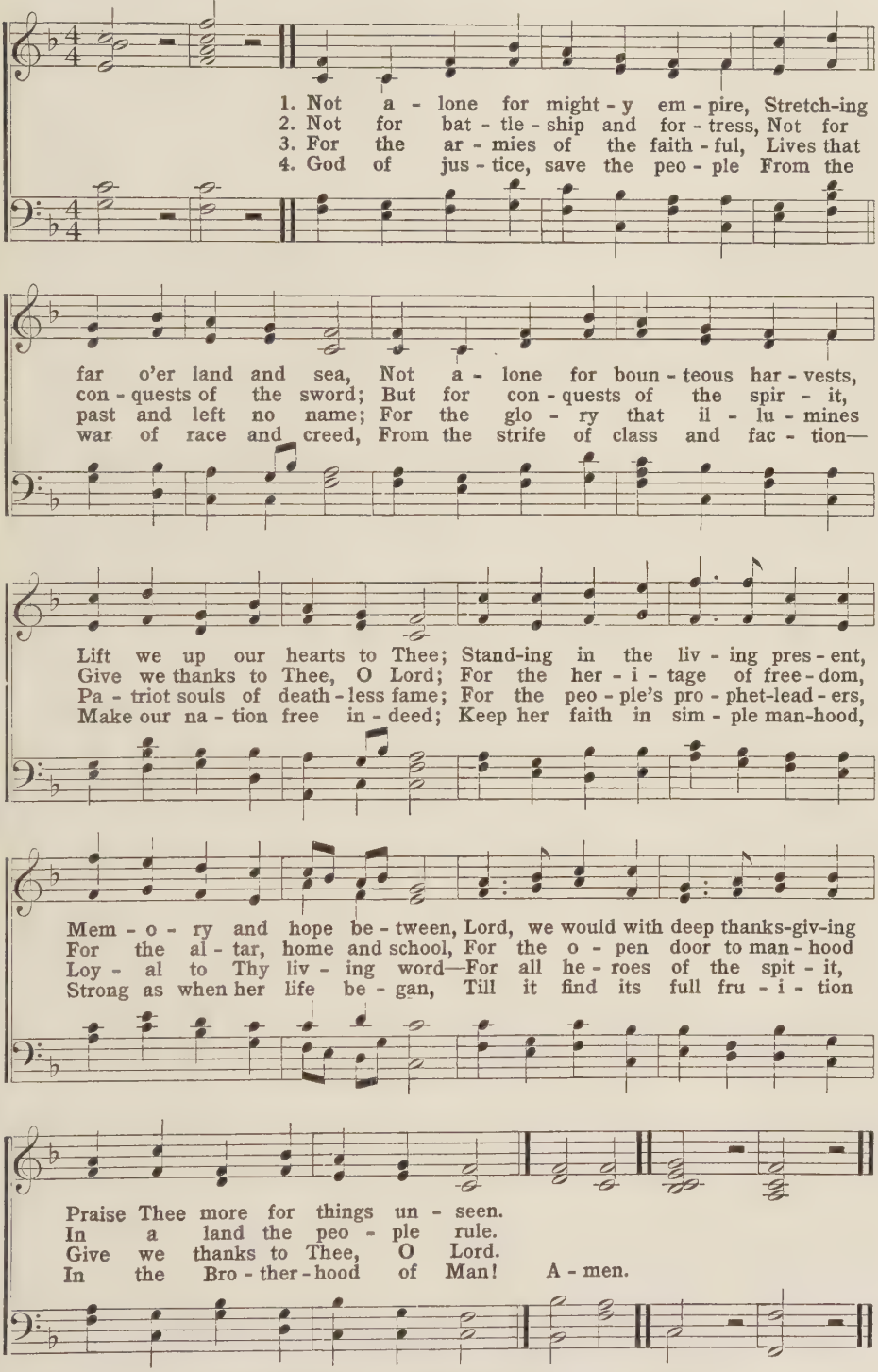
(NATIONAL HYMN. 10, 10, 10, 10)

DANIEL C. ROBERTS, 1876 — GEORGE W. WARREN, 1892


Trumpets before each verse.
1. God of our fa - thers,
2. Thy love di - vine hath
3. From war's a - larms, from
4. Re - fresh Thy peo - ple
whose al - might - y hand
led us in the past,
dead - ly pes - ti - lence,
on their toil - some way,
Leads forth in beau - ty all the
In this free land by Thee our
Be Thy strong arm our ev - er
Lead us from night to nev - er -
star - ry band
lot is cast;
sure de - fense;
end - ing day;
Of shin-ing worlds in splendor thro' the skies,
Be Thou our rul - er, guardian, guide and stay,
Thy true re - lig - ion in our hearts in-crease,
Fill all our lives with love and grace di - vine,
Our grate - ful songs be - fore Thy throne a - rise.
Thy word our law, Thy paths our cho - sen way.
Thy boun-teous good-ness nour-ish us in peace.
And glo - ry, laud and praise be ev - er Thine. A - men.

50 Not Alone for Mighty Empire

(MOOR ZUR. 8, 7, 8, 7, D.)

WILLIAM P. MERRILL, 1911 — Arranged from Old Synagogal Melody

1. Not a - lone for might - y em - pire, Stretch-ing
2. Not for bat - tle - ship and for - tress, Not for
3. For the ar - mies of the faith - ful, Lives that
4. God of jus - tice, save the peo - ple From the
far o'er land and sea, Not a - lone for boun - teous har - vests,
con - quests of the sword; But for con - quests of the spir - it,
past and left no name; For the glo - ry that il - lu - mines
war of race and creed, From the strife of class and fac - tion—
Lift we up our hearts to Thee; Stand-ing in the liv - ing pres - ent,
Give we thanks to Thee, O Lord; For the her - i - tage of free - dom,
Pa - triot souls of death - less fame; For the peo - ple's pro - phet-lead - ers,
Make our na - tion free in - deed; Keep her faith in sim - ple man-hood,
Mem - o - ry and hope be - tween, Lord, we would with deep thanks-giv-ing
For the al - tar, home and school, For the o - pen door to man - hood
Loy - al to Thy liv - ing word—For all he - roes of the spit - it,
Strong as when her life be - gan, Till it find its full fru - i - tion
Praise Thee more for things un - seen.
In a land the peo - ple rule.
Give we thanks to Thee, O Lord.
In the Bro - ther - hood of Man! A - men.

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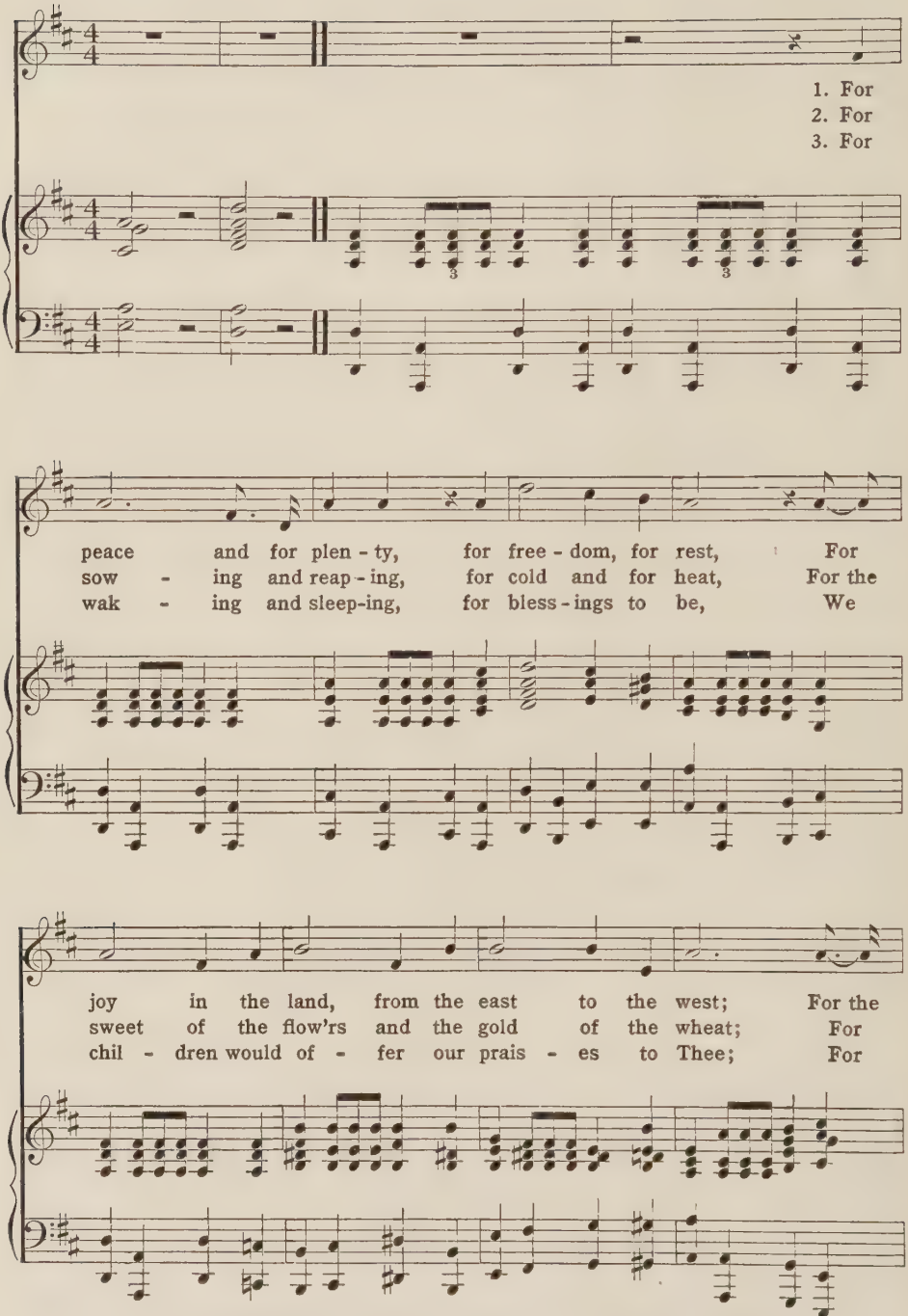
51 For Peace and for Plenty

(CHICAGO. 11, 11, 11, 11)

MARGARET E. SANGSTER — FANNY S. KNOWLTON

1. For
2. For
3. For
peace and for plen - ty, for free - dom, for rest, For
sow - ing and reap - ing, for cold and for heat, For the
wak - ing and sleep-ing, for bless - ings to be, We
joy in the land, from the east to the west; For the
sweet of the flow'rs and the gold of the wheat; For
chil - dren would of - fer our prais - es to Thee; For

From "Little Knights and Ladies." Copyright, 1895, by Harper and Brothers.
From "Nature Songs for Children" by Fanny Snow Knowlton.
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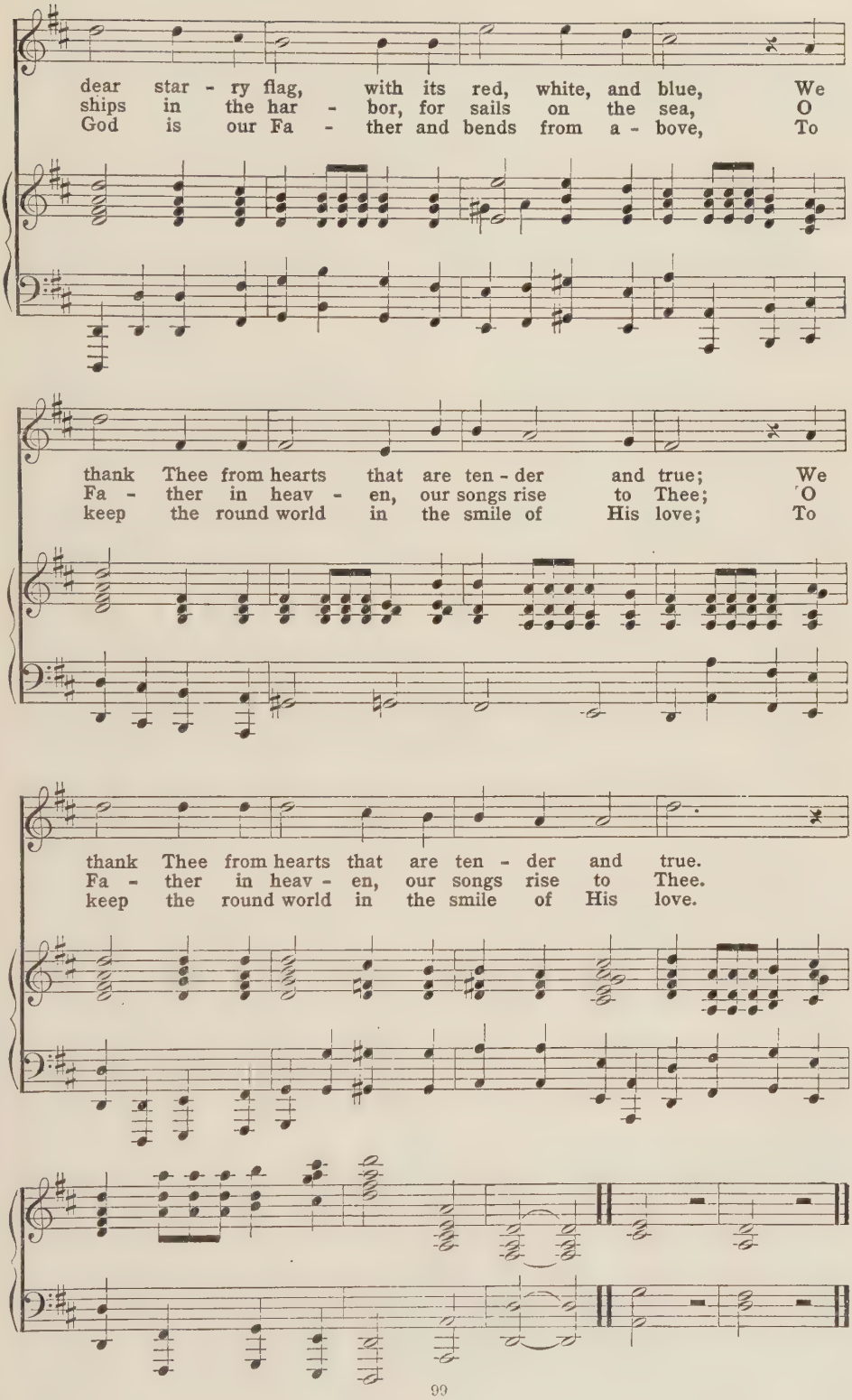
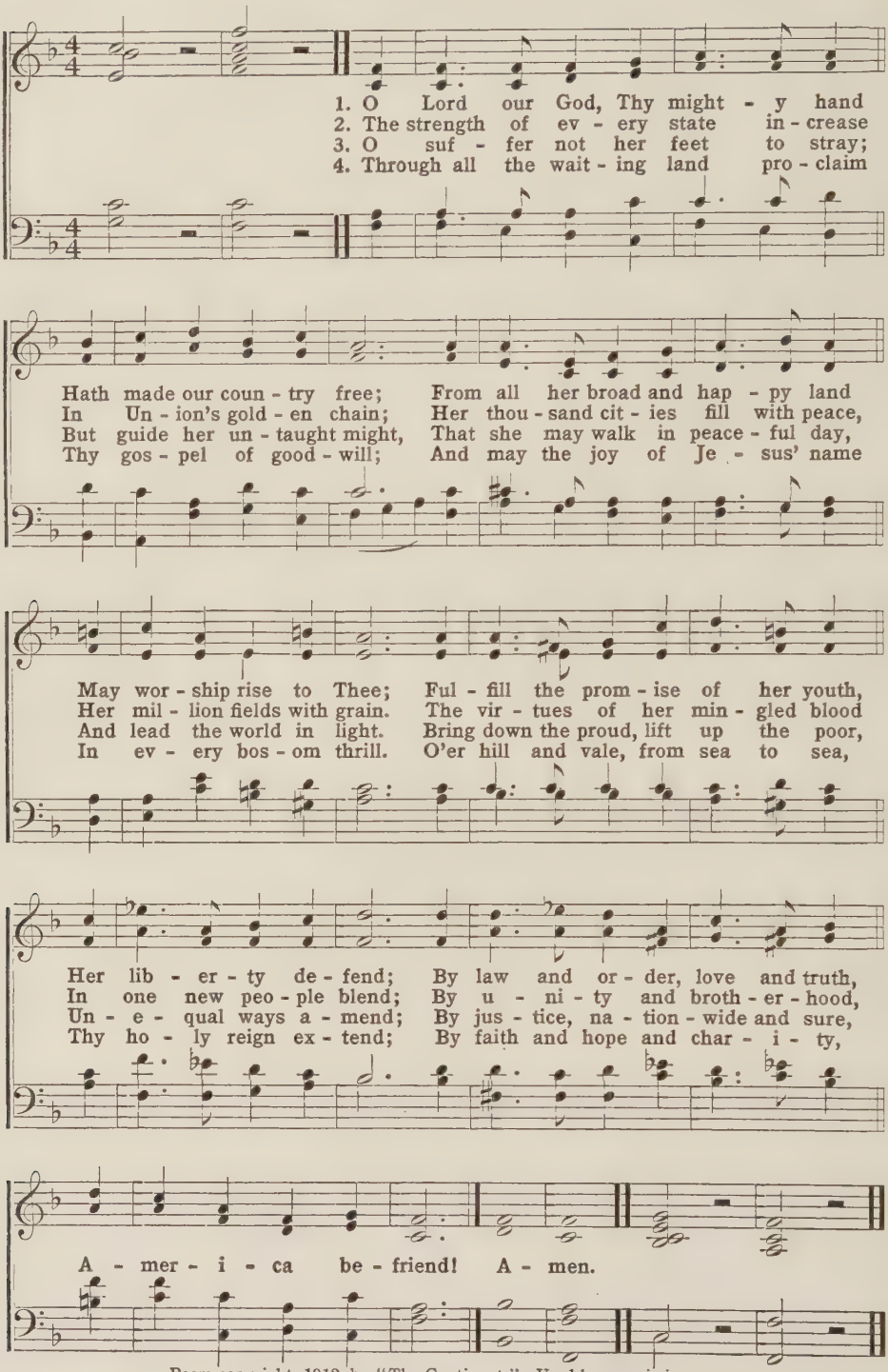
For Peace and for Plenty

dear star - ry flag, with its red, white, and blue, We
ships in the har - bor, for sails on the sea, O
God is our Fa - ther and bends from a - bove, To
thank Thee from hearts that are ten - der and true; We
Fa - ther in heav - en, our songs rise to Thee; O
keep the round world in the smile of His love; To
thank Thee from hearts that are ten - der and true.
Fa - ther in heav - en, our songs rise to Thee.
keep the round world in the smile of His love.

52 O Lord Our God, Thy Mighty Hand

(VAN DYKE. C. M. D.)

HENRY VAN DYKE, 1912 — CLARENCE DICKINSON, 1922

1. O Lord our God, Thy might - y hand
2. The strength of ev - ery state in - crease
3. O suf - fer not her feet to stray;
4. Through all the wait - ing land pro - claim
Hath made our coun - try free; From all her broad and hap - py land
In Un - ion's gold - en chain; Her thou - sand cit - ies fill with peace,
But guide her un - taught might, That she may walk in peace - ful day,
Thy gos - pel of good - will; And may the joy of Je - sus' name
May wor - ship rise to Thee; Ful - fill the prom - ise of her youth,
Her mil - lion fields with grain. The vir - tues of her min - gled blood
And lead the world in light. Bring down the proud, lift up the poor,
In ev - ery bos - om thrill. O'er hill and vale, from sea to sea,
Her lib - er - ty de - fend; By law and or - der, love and truth,
In one new peo - ple blend; By u - ni - ty and broth - er - hood,
Un - e - qual ways a - mend; By jus - tice, na - tion - wide and sure,
Thy ho - ly reign ex - tend; By faith and hope and char - i - ty,
A - mer - i - ca be - friend! A - men.

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Tune named "Van Dyke" by permission.

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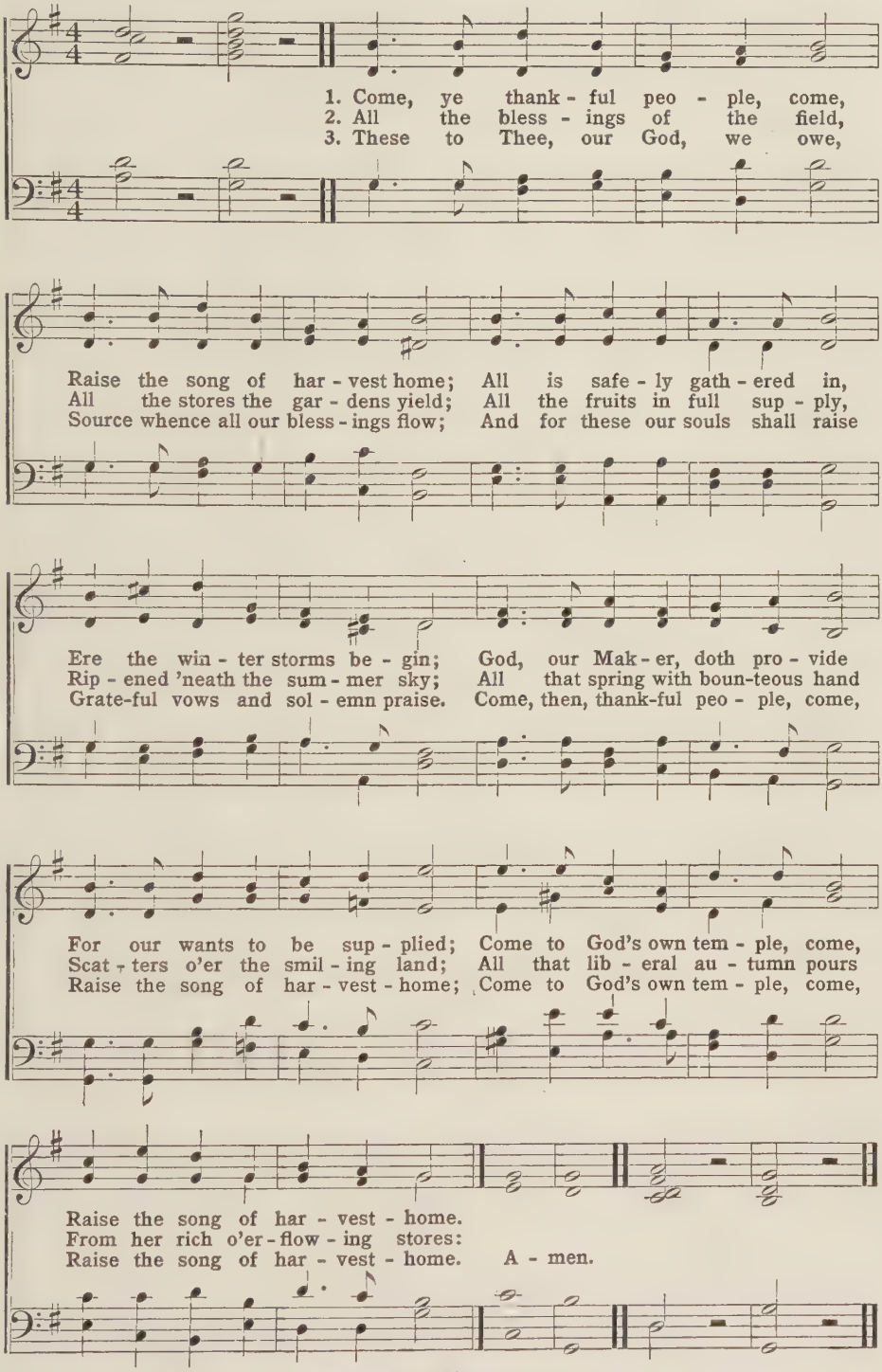
OF RELIGION

53 Come, Ye Thankful People, Come

(ST. GEORGE'S, WINDSOR. 7, 7, 7, 7, D.)

HENRY ALFORD, 1844
ANNA L. BARBAULD, 1772
Altered by HUGH HARTSHORNE

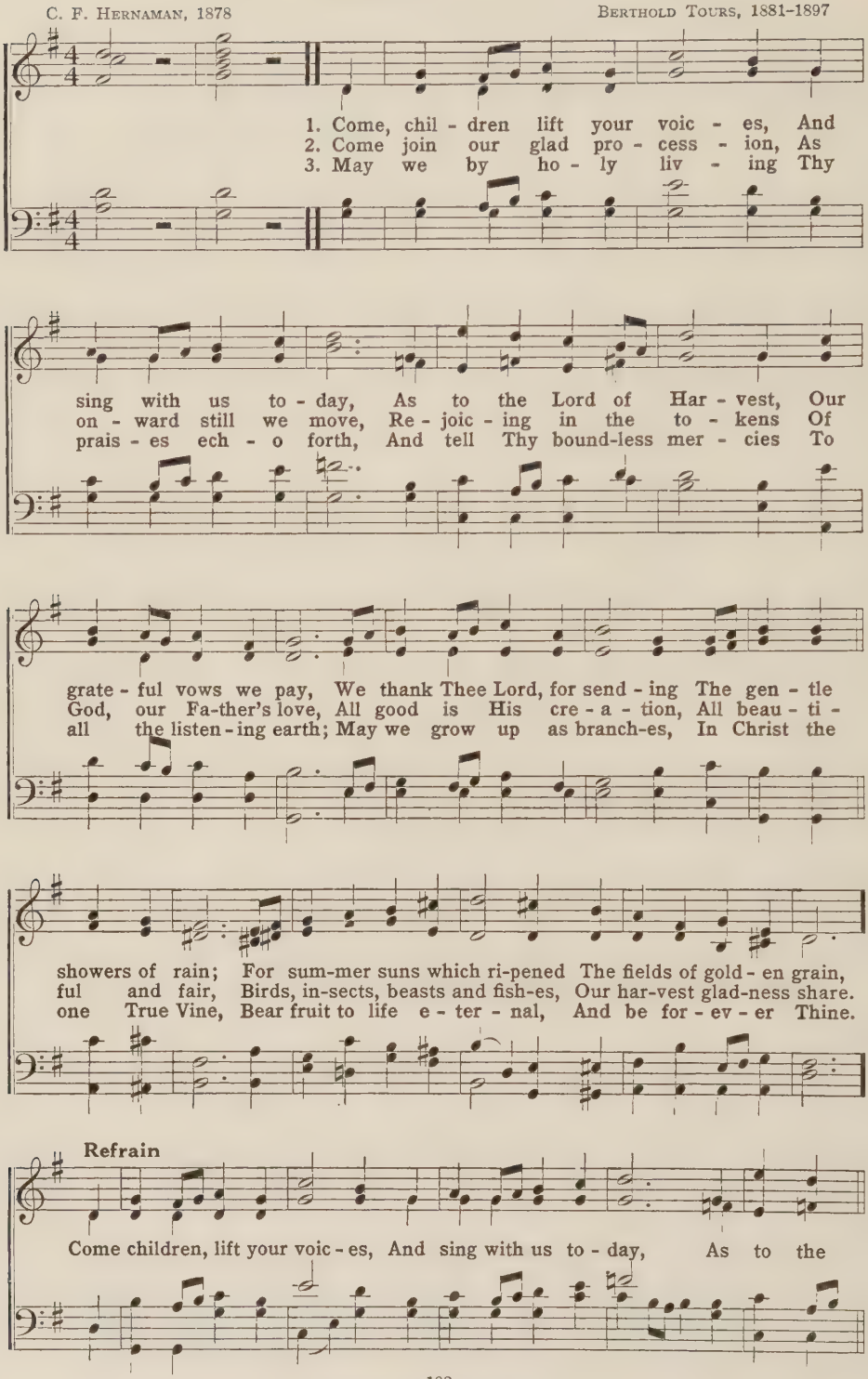
GEORGE J. ELVEY, 1858

1. Come, ye thank - ful peo - ple, come,
2. All the bless - ings of the field,
3. These to Thee, our God, we owe,
Raise the song of har - vest home; All is safe - ly gath - ered in,
All the stores the gar - dens yield; All the fruits in full sup - ply,
Source whence all our bless - ings flow; And for these our souls shall raise
Ere the win - ter storms be - gin; God, our Mak - er, doth pro - vide
Rip - ened 'neath the sum - mer sky; All that spring with boun-teous hand
Grate-ful vows and sol - emn praise. Come, then, thank-ful peo - ple, come,
For our wants to be sup - plied; Come to God's own tem - ple, come,
Scat - ters o'er the smil - ing land; All that lib - eral au - tumn pours
Raise the song of har - vest - home; Come to God's own tem - ple, come,
Raise the song of har - vest - home.
From her rich o'er - flow - ing stores:
Raise the song of har - vest - home. A - men.

Religious Education
Pacific School of Religion

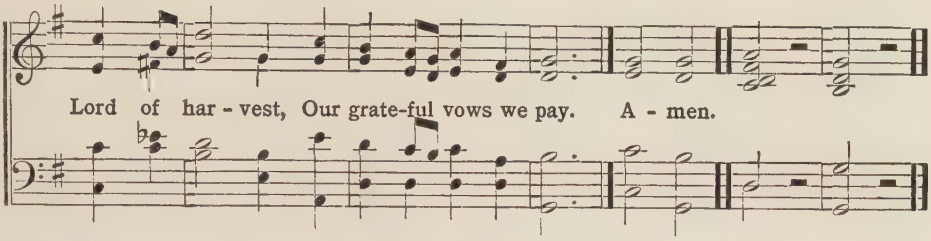
54 Come, Children, Lift Your Voices

(HARVEST. 7, 6, 7, 6, D.)

C. F. Hernaman, 1878 — Berthold Tours, 1881–1897


1. Come, chil - dren lift your voic - es, And
2. Come join our glad pro - cess - ion, As
3. May we by ho - ly liv - ing Thy
sing with us to - day, As to the Lord of Har - vest, Our
on - ward still we move, Re - joic - ing in the to - kens Of
prais - es ech - o forth, And tell Thy bound-less mer - cies To
grate - ful vows we pay, We thank Thee Lord, for send - ing The gen - tle
God, our Fa-ther's love, All good is His cre - a - tion, All beau - ti -
all the listen - ing earth; May we grow up as branch-es, In Christ the
showers of rain; For sum-mer suns which ri-pened The fields of gold - en grain,
ful and fair, Birds, in-sects, beasts and fish-es, Our har-vest glad-ness share.
one True Vine, Bear fruit to life e - ter - nal, And be for - ev - er Thine.
Refrain
Come children, lift your voic - es, And sing with us to - day, As to the

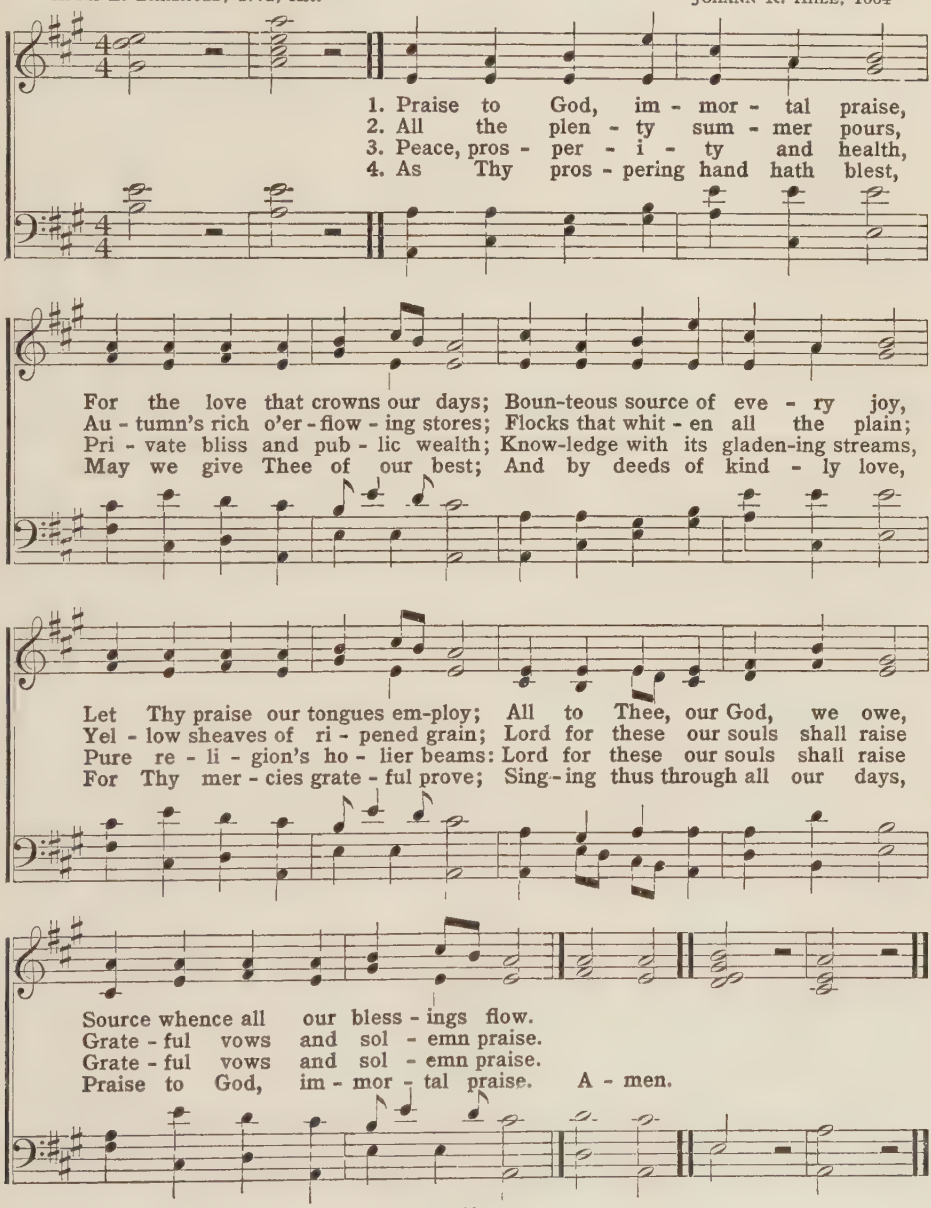
Come, Children, Lift Your Voices



55 Praise to God, Immortal Praise

(NUREMBERG. 7, 7, 7, 7)

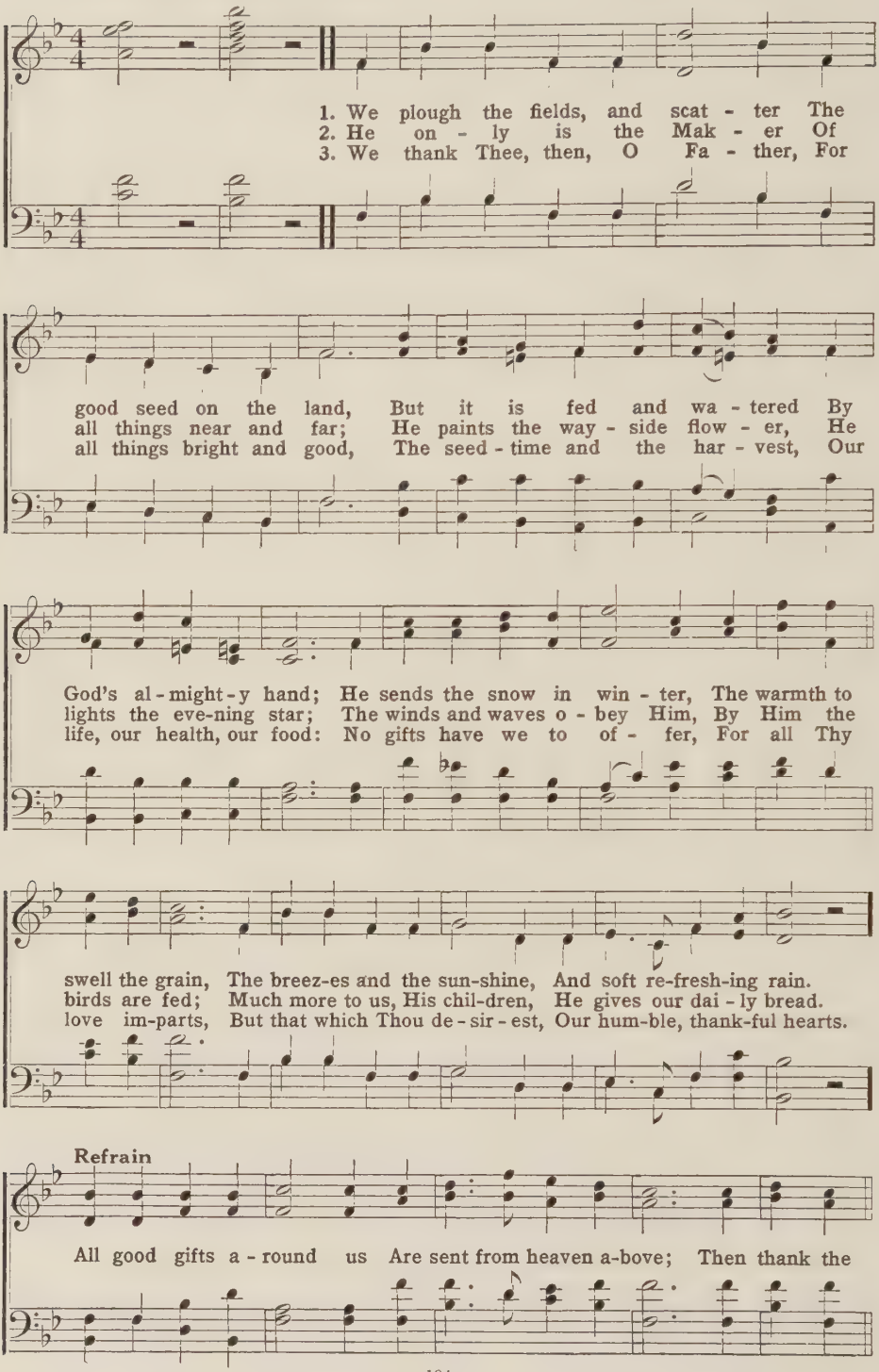
ANNA L. BARBAULD, 1772, Alt. JOHANN R. AHLE, 1664

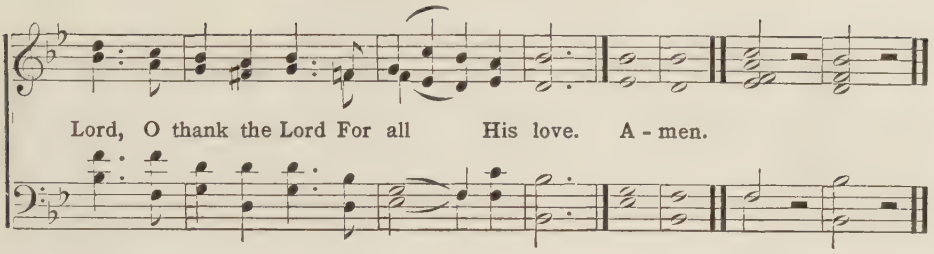

1. Praise to God, im - mor - tal praise,
2. All the plen - ty sum - mer pours,
3. Peace, pros - per - i - ty and health,
4. As Thy pros - pering hand hath blest,
For the love that crowns our days; Boun-teous source of eve - ry joy,
Au - tumn's rich o'er - flow - ing stores; Flocks that whit - en all the plain;
Pri - vate bliss and pub - lic wealth; Know-ledge with its gladen-ing streams,
May we give Thee of our best; And by deeds of kind - ly love,
Let Thy praise our tongues em-ploy; All to Thee, our God, we owe,
Yel - low sheaves of ri - pened grain; Lord for these our souls shall raise
Pure re - li - gion's ho - lier beams: Lord for these our souls shall raise
For Thy mer - cies grate - ful prove; Sing - ing thus through all our days,
Source whence all our bless - ings flow.
Grate - ful vows and sol - emn praise.
Grate - ful vows and sol - emn praise.
Praise to God, im - mor - tal praise. A - men.

56 We Plough the Fields, and Scatter

(DRESDEN. 7, 6, 7, 6, D. With Refrain)

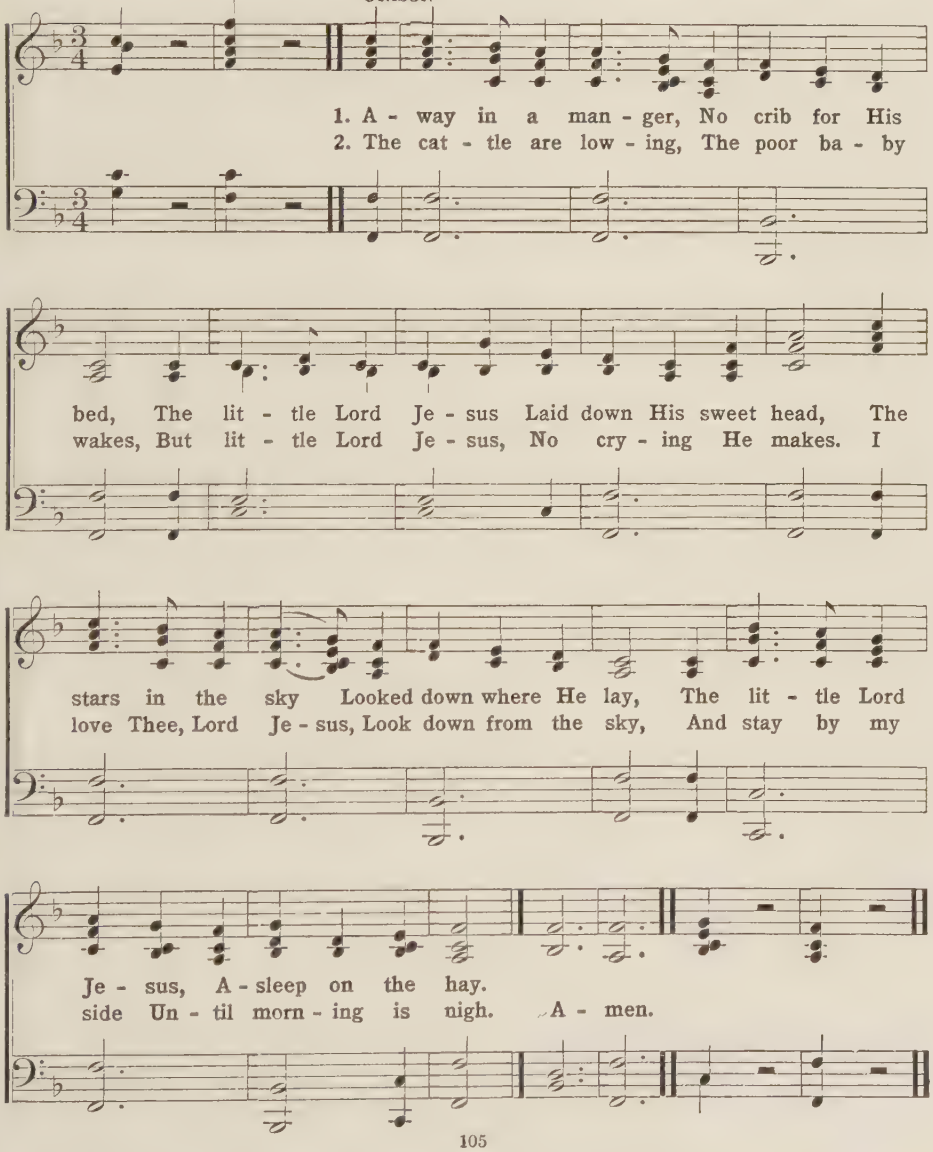
MATTHIAS CLAUDIUS, 1782
Translated by JANE M. CAMPBELL, 1861

JOHANN A. P. SCHULTZ, 1800

1. We plough the fields, and scat - ter The good seed on the land, But it is fed and wa - tered By
2. He on - ly is the Mak - er Of all things near and far; He paints the way - side flow - er, He
3. We thank Thee, then, O Fa - ther, For all things bright and good, The seed - time and the har - vest, Our
God's al - might - y hand; He sends the snow in win - ter, The warmth to
lights the eve-ning star; The winds and waves o - bey Him, By Him the
life, our health, our food: No gifts have we to of - fer, For all Thy
swell the grain, The breez-es and the sun-shine, And soft re-fresh-ing rain.
birds are fed; Much more to us, His chil-dren, He gives our dai - ly bread.
love im-parts, But that which Thou de - sir - est, Our hum-ble, thank-ful hearts.
Refrain
All good gifts a - round us Are sent from heaven a-bove; Then thank the

We Plough the Fields, and Scatter

57 Away in a Manger

(AWAY IN A MANGER. 6, 5, 6, 5, D.)

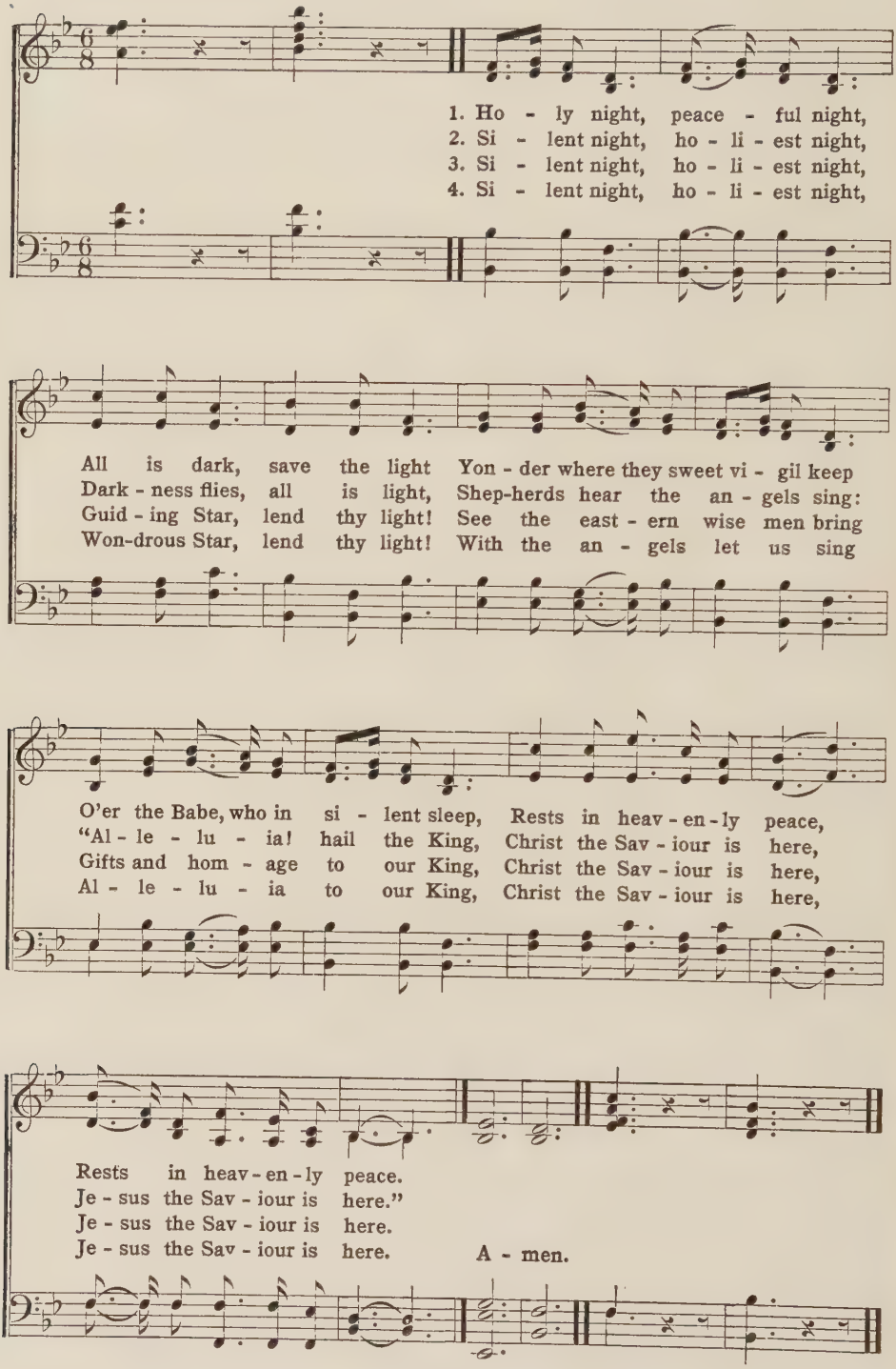
MARTIN LUTHER, 1483–1546 CARL MUELLER

UNISON

1. A - way in a man - ger, No crib for His
2. The cat - tle are low - ing, The poor ba - by
bed, The lit - tle Lord Je - sus Laid down His sweet head, The
wakes, But lit - tle Lord Je - sus, No cry - ing He makes. I
stars in the sky Looked down where He lay, The lit - tle Lord
love Thee, Lord Je - sus, Look down from the sky, And stay by my
Je - sus, A - sleep on the hay.
side Un - til morn - ing is nigh. A - men.

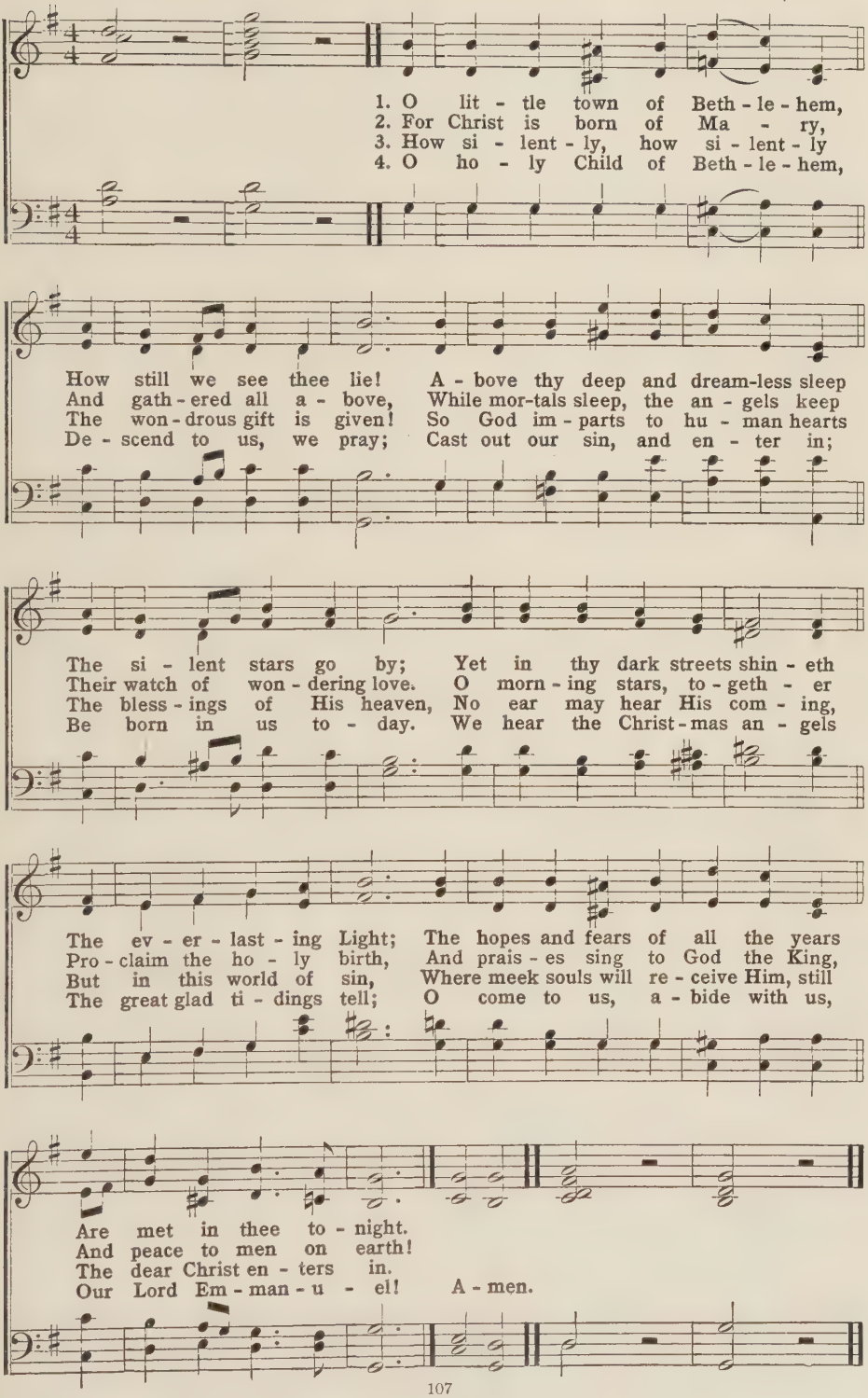
58 Holy Night, Peaceful Night

(STILLE NACHT. 7, 6, 8, 8, 6, 6)

Translated from JOSEPH MOHR, 1818 — FRANZ GRUBER, 1818


1. Ho - ly night, peace - ful night,
2. Si - lent night, ho - li - est night,
3. Si - lent night, ho - li - est night,
4. Si - lent night, ho - li - est night,
All is dark, save the light Yon - der where they sweet vi - gil keep
Dark - ness flies, all is light, Shep-herds hear the an - gels sing:
Guid - ing Star, lend thy light! See the east - ern wise men bring
Won-drous Star, lend thy light! With the an - gels let us sing
O'er the Babe, who in si - lent sleep, Rests in heav - en - ly peace,
"Al - le - lu - ia! hail the King, Christ the Sav - iour is here,
Gifts and hom - age to our King, Christ the Sav - iour is here,
Al - le - lu - ia to our King, Christ the Sav - iour is here,
Rests in heav - en - ly peace.
Je - sus the Sav - iour is here."
Je - sus the Sav - iour is here.
Je - sus the Sav - iour is here. A - men.

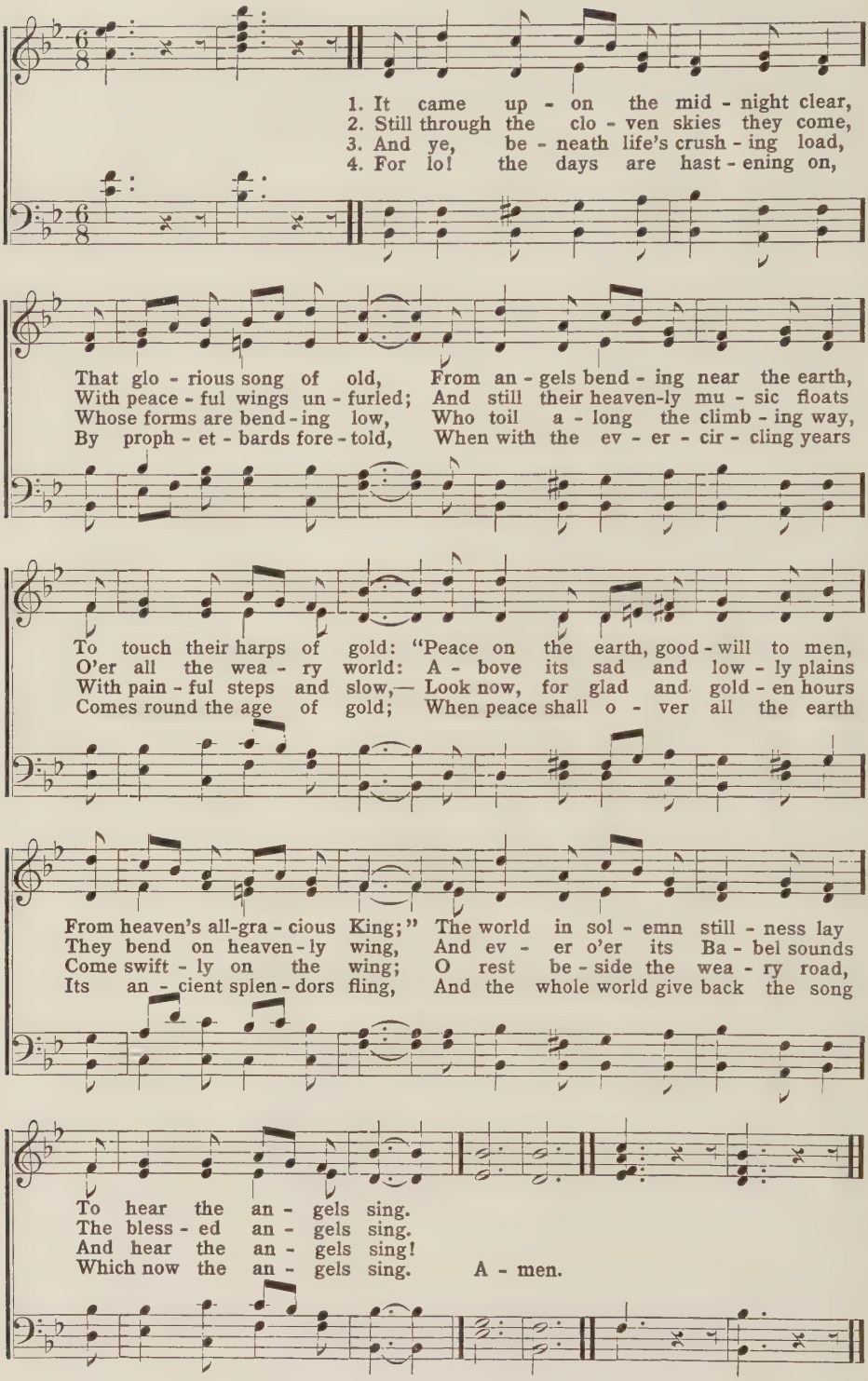
59 O Little Town of Bethlehem

PHILLIPS BROOKS, 1868 (ST. LOUIS. 8, 6, 8, 6, 7, 6, 8, 6) LEWIS H. REDNER, 1868

1. O lit - tle town of Beth - le - hem,
2. For Christ is born of Ma - ry,
3. How si - lent - ly, how si - lent - ly
4. O ho - ly Child of Beth - le - hem,
How still we see thee lie! A - bove thy deep and dream-less sleep
And gath - ered all a - bove, While mor-tals sleep, the an - gels keep
The won - drous gift is given! So God im - parts to hu - man hearts
De - scend to us, we pray; Cast out our sin, and en - ter in;
The si - lent stars go by; Yet in thy dark streets shin - eth
Their watch of won - dering love. O morn - ing stars, to - geth - er
The bless - ings of His heaven, No ear may hear His com - ing,
Be born in us to - day. We hear the Christ - mas an - gels
The ev - er - last - ing Light; The hopes and fears of all the years
Pro - claim the ho - ly birth, And prais - es sing to God the King,
But in this world of sin, Where meek souls will re - ceive Him, still
The great glad ti - dings tell; O come to us, a - bide with us,
Are met in thee to - night.
And peace to men on earth!
The dear Christ en - ters in.
Our Lord Em - man - u - el! A - men.

60 It Came Upon the Midnight Clear

(CAROL. C. M. D.)

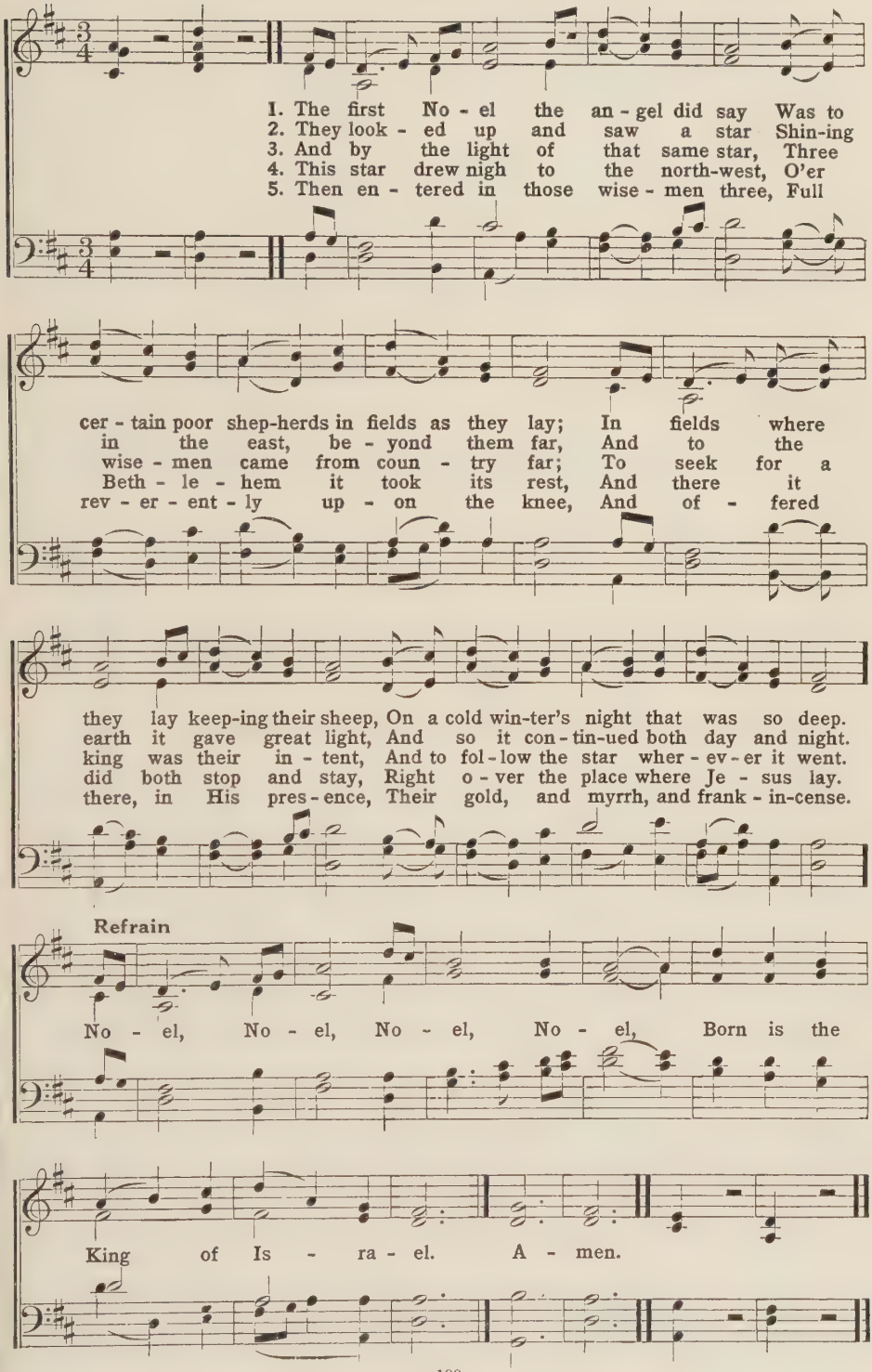
EDMUND H. SEARS, 1849 — RICHARD S. WILLIS, 1850


1. It came up - on the mid - night clear,
2. Still through the clo - ven skies they come,
3. And ye, be - neath life's crush - ing load,
4. For lo! the days are hast - ening on,
That glo - rious song of old, From an - gels bend - ing near the earth,
With peace - ful wings un - furled; And still their heaven-ly mu - sic floats
Whose forms are bend - ing low, Who toil a - long the climb - ing way,
By proph - et - bards fore - told, When with the ev - er - cir - cling years
To touch their harps of gold: "Peace on the earth, good - will to men,
O'er all the wea - ry world: A - bove its sad and low - ly plains
With pain - ful steps and slow,— Look now, for glad and gold - en hours
Comes round the age of gold; When peace shall o - ver all the earth
From heaven's all-gra - cious King;" The world in sol - emn still - ness lay
They bend on heaven - ly wing, And ev - er o'er its Ba - bel sounds
Come swift - ly on the wing; O rest be - side the wea - ry road,
Its an - cient splen - dors fling, And the whole world give back the song
To hear the an - gels sing.
The bless - ed an - gels sing.
And hear the an - gels sing!
Which now the an - gels sing. A - men.

61 The First Noel the Angel Did Say

(OLD ENGLISH. Irregular. With Refrain)

Traditional. Traditional

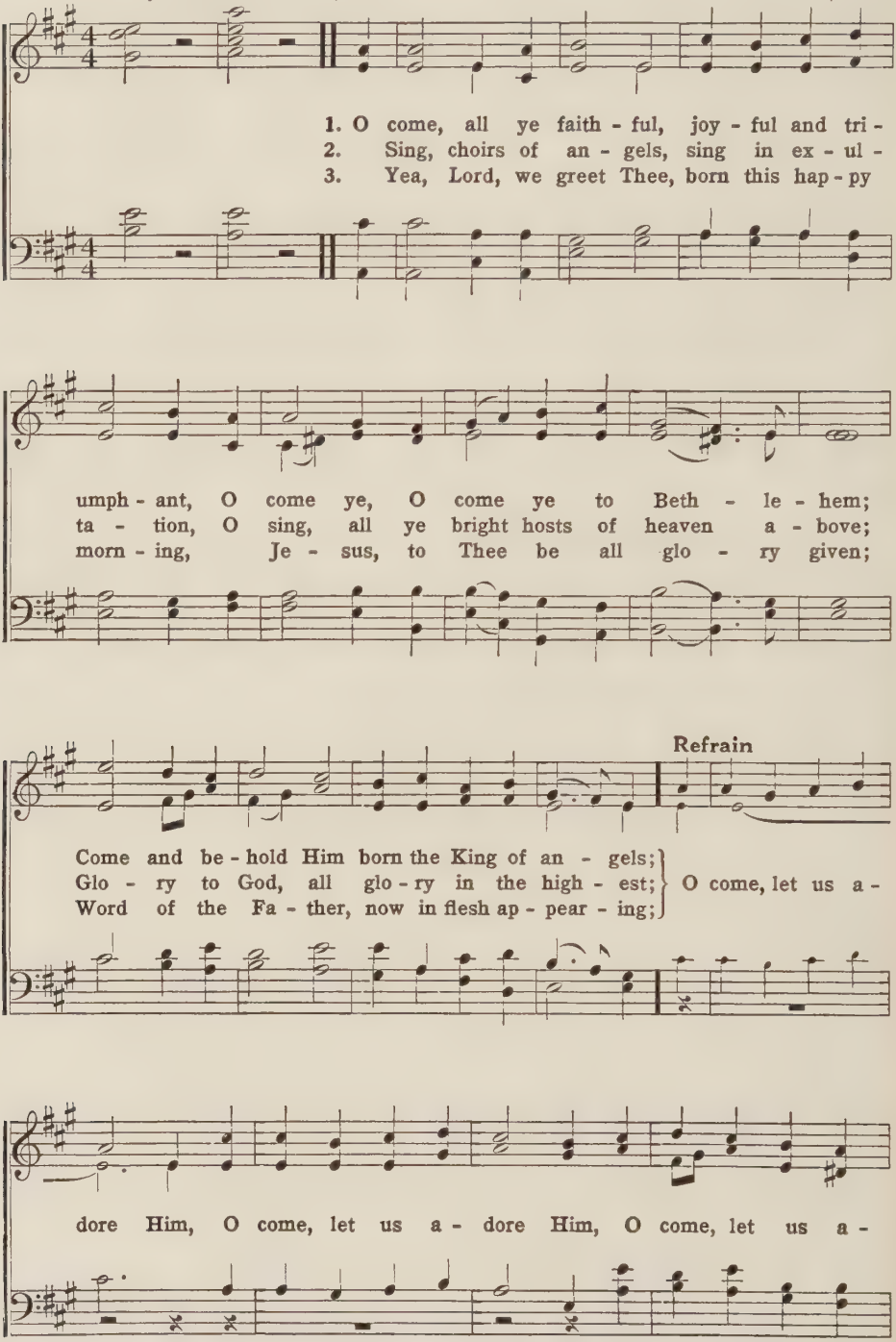

1. The first No - el the an - gel did say Was to
2. They look - ed up and saw a star Shin-ing
3. And by the light of that same star, Three
4. This star drew nigh to the north-west, O'er
5. Then en - tered in those wise - men three, Full
cer - tain poor shep-herds in fields as they lay; In fields where
in the east, be - yond them far, And to the
wise - men came from coun - try far; To seek for a
Beth - le - hem it took its rest, And there it
rev - er - ent - ly up - on the knee, And of - fered
they lay keep-ing their sheep, On a cold win-ter's night that was so deep.
earth it gave great light, And so it con - tin-ued both day and night.
king was their in - tent, And to fol - low the star wher - ev - er it went.
did both stop and stay, Right o - ver the place where Je - sus lay.
there, in His pres - ence, Their gold, and myrrh, and frank - in-cense.
Refrain
No - el, No - el, No - el, No - el, Born is the
King of Is - ra - el. A - men.

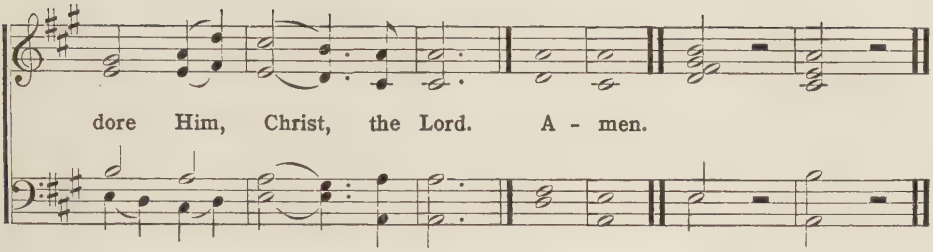
62 O Come, All Ye Faithful

(ADESTE FIDELES. [PORTUGUESE HYMN.] Irregular. With Refrain)

Latin Hymn, 17th Century
Translated by FREDERICK OAKELEY, 1841

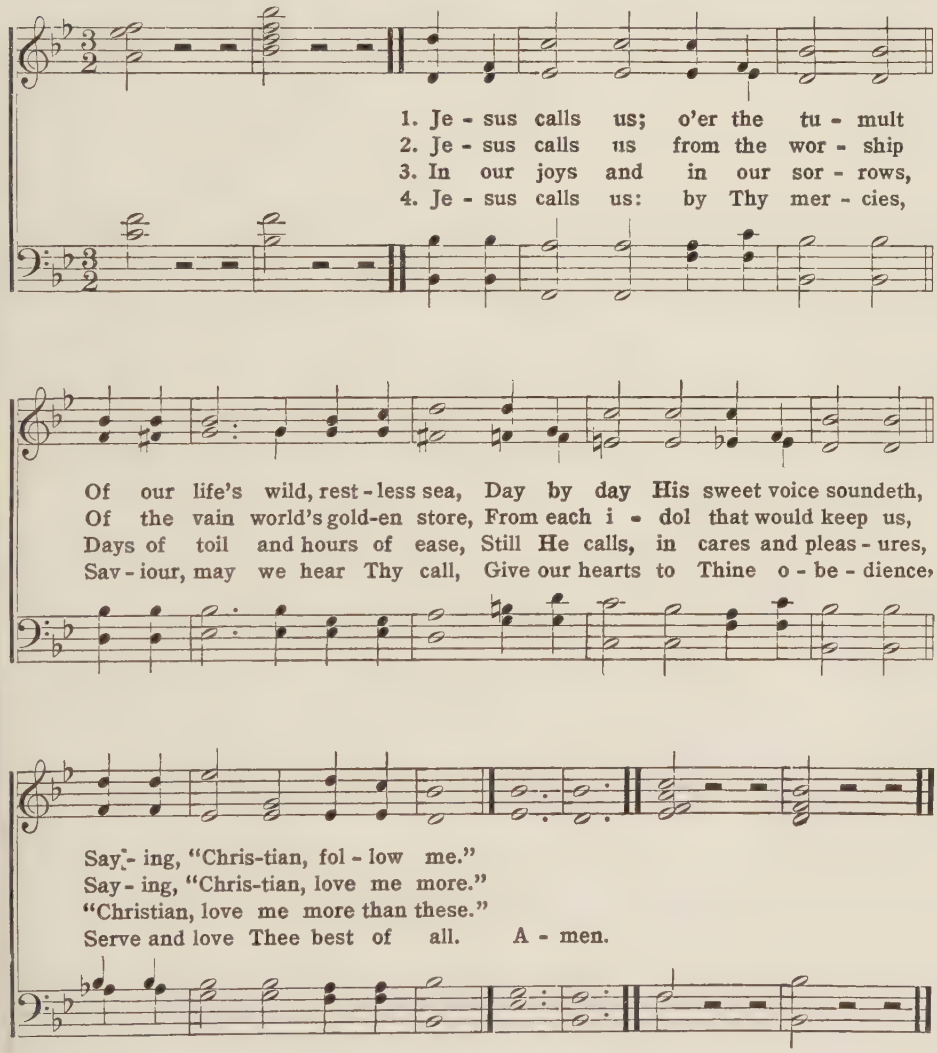
WADE'S Cantus Diversi, 1751


1. O come, all ye faith - ful, joy - ful and tri -
2. Sing, choirs of an - gels, sing in ex - ul -
3. Yea, Lord, we greet Thee, born this hap - py
umph - ant, O come ye, O come ye to Beth - le - hem;
ta - tion, O sing, all ye bright hosts of heaven a - bove;
morn - ing, Je - sus, to Thee be all glo - ry given;
Refrain
Come and be - hold Him born the King of an - gels;
Glo - ry to God, all glo - ry in the high - est;
Word of the Fa - ther, now in flesh ap - pear - ing;
O come, let us a -
dore Him, O come, let us a - dore Him, O come, let us a -

O Come, All Ye Faithful

63 Jesus Calls Us, O'er the Tumult

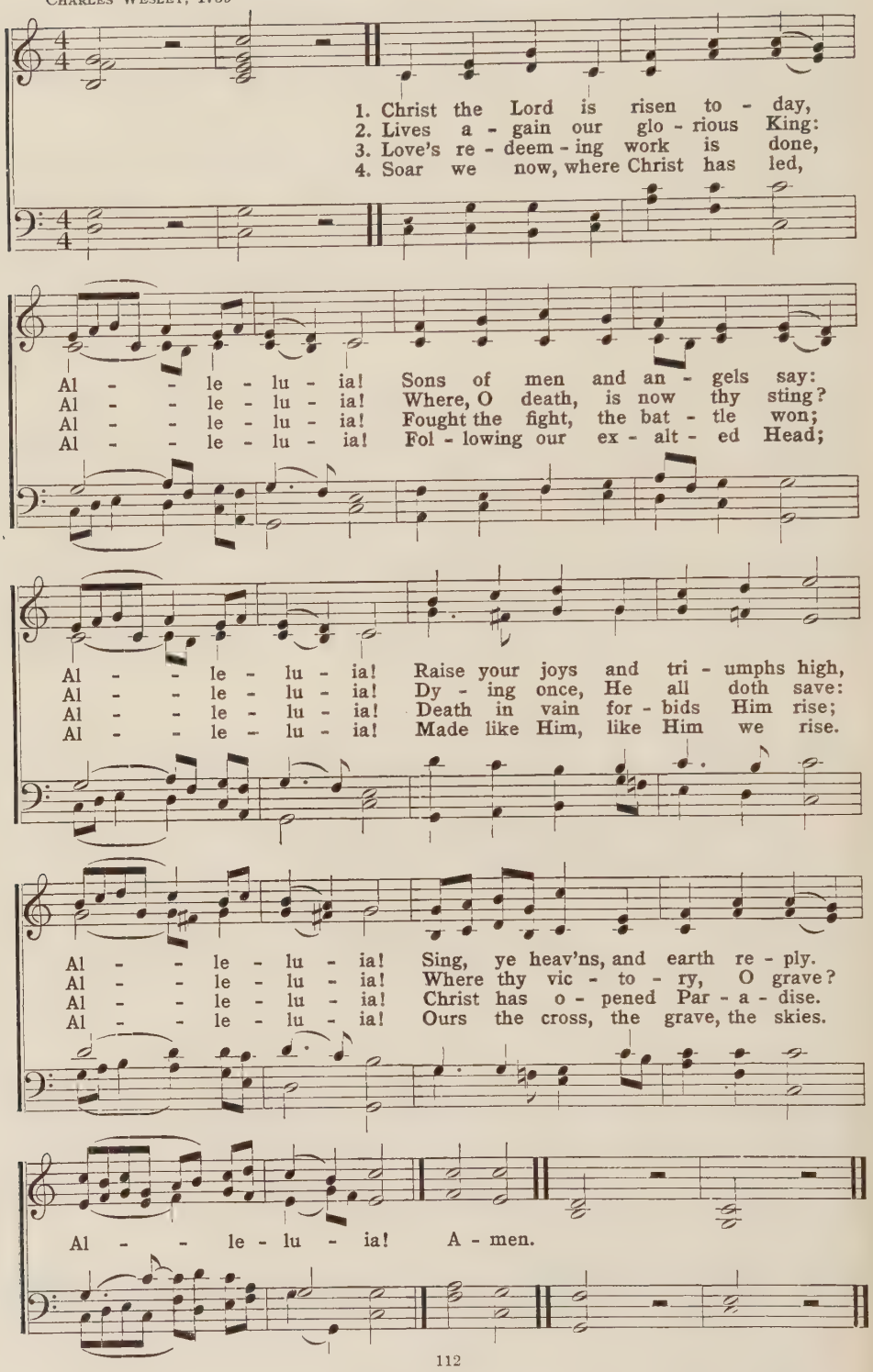
(GALILEE. 8, 7, 8, 7)

CECIL F. ALEXANDER, 1852 WILLIAM H. JUDE, 1887


1. Je - sus calls us; o'er the tu - mult
2. Je - sus calls us from the wor - ship
3. In our joys and in our sor - rows,
4. Je - sus calls us: by Thy mer - cies,
Of our life's wild, rest - less sea, Day by day His sweet voice soundeth,
Of the vain world's gold-en store, From each i - dol that would keep us,
Days of toil and hours of ease, Still He calls, in cares and pleas - ures,
Sav - iour, may we hear Thy call, Give our hearts to Thine o - be - dience,
Say - ing, "Chris-tian, fol - low me."
Say - ing, "Chris-tian, love me more."
"Christian, love me more than these."
Serve and love Thee best of all. A - men.

64 Christ the Lord Is Risen Today

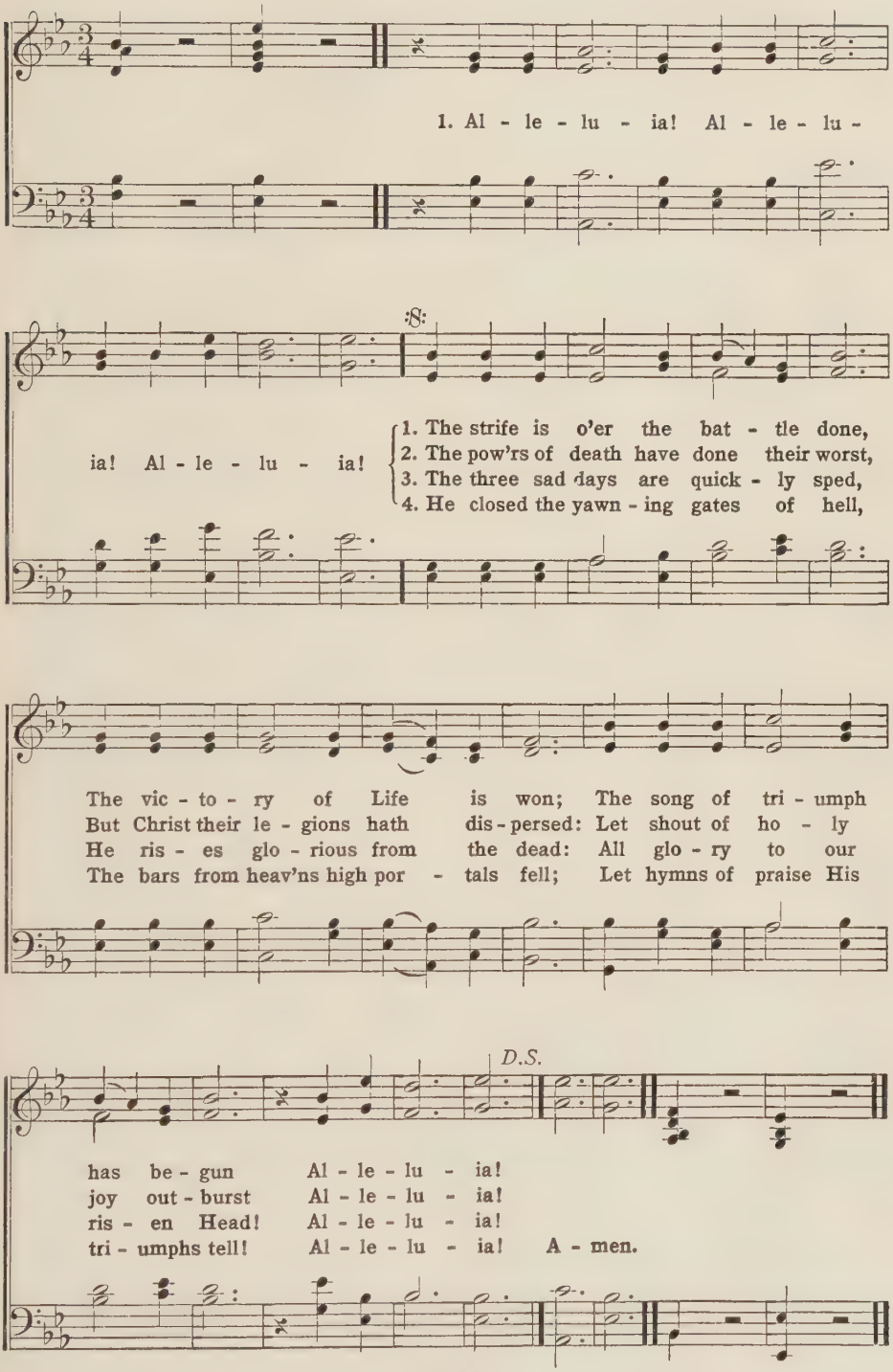
(WORGAN. 7, 7, 7, 7. With Alleluia)

CHARLES WESLEY, 1739 — 'Lyra Davidica,' 1708

1. Christ the Lord is risen to - day,
2. Lives a - gain our glo - rious King:
3. Love's re - deem - ing work is done,
4. Soar we now, where Christ has led,
Al - - le - lu - ia! Sons of men and an - gels say:
Al - - le - lu - ia! Where, O death, is now thy sting?
Al - - le - lu - ia! Fought the fight, the bat - tle won;
Al - - le - lu - ia! Fol - lowing our ex - alt - ed Head;
Al - - le - lu - ia! Raise your joys and tri - umphs high,
Al - - le - lu - ia! Dy - ing once, He all doth save:
Al - - le - lu - ia! Death in vain for - bids Him rise;
Al - - le - lu - ia! Made like Him, like Him we rise.
Al - - le - lu - ia! Sing, ye heav'ns, and earth re - ply.
Al - - le - lu - ia! Where thy vic - to - ry, O grave?
Al - - le - lu - ia! Christ has o - pened Par - a - dise.
Al - - le - lu - ia! Ours the cross, the grave, the skies.
Al - - le - lu - ia! A - men.

65 The Strife Is O'er

(PALESTRINA. 8, 8, 8. With Alleluia)

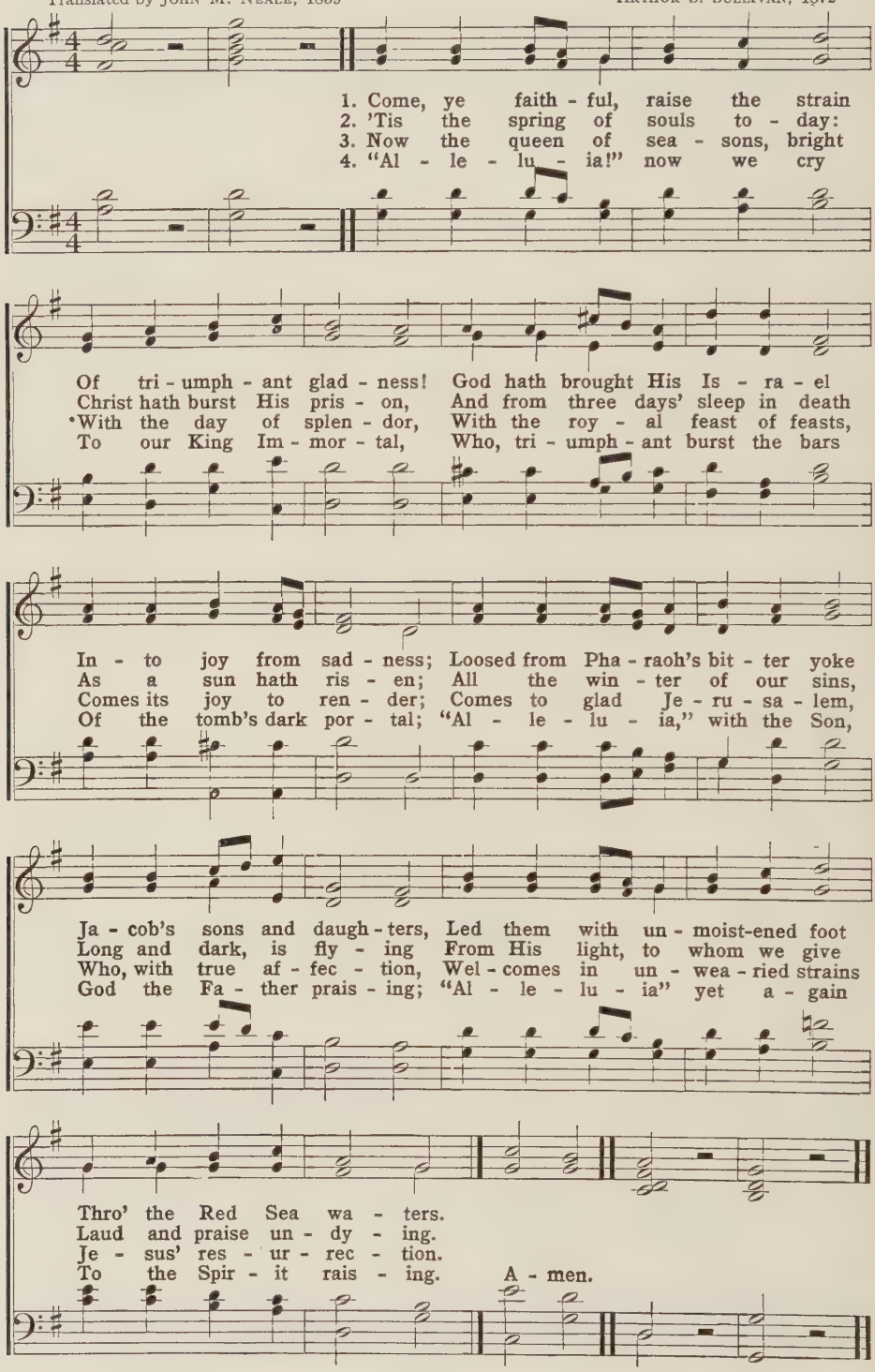
Latin
Translated by FRANCIS POTT, 1861

GIOVANNI PALESTRINA, 1588

1. Al - le - lu - ia! Al - le - lu -
ia! Al - le - lu - ia!
1. The strife is o'er the bat - tle done,
2. The pow'rs of death have done their worst,
3. The three sad days are quick - ly sped,
4. He closed the yawn - ing gates of hell,
The vic - to - ry of Life is won; The song of tri - umph
But Christ their le - gions hath dis - persed: Let shout of ho - ly
He ris - es glo - rious from the dead: All glo - ry to our
The bars from heav'ns high por - tals fell; Let hymns of praise His
D.S.
has be - gun Al - le - lu - ia!
joy out - burst Al - le - lu - ia!
ris - en Head! Al - le - lu - ia!
tri - umphs tell! Al - le - lu - ia! A - men.

66 Come, Ye Faithful, Raise the Strain

(ST. KEVIN. 7, 6, 7, 6, D.)

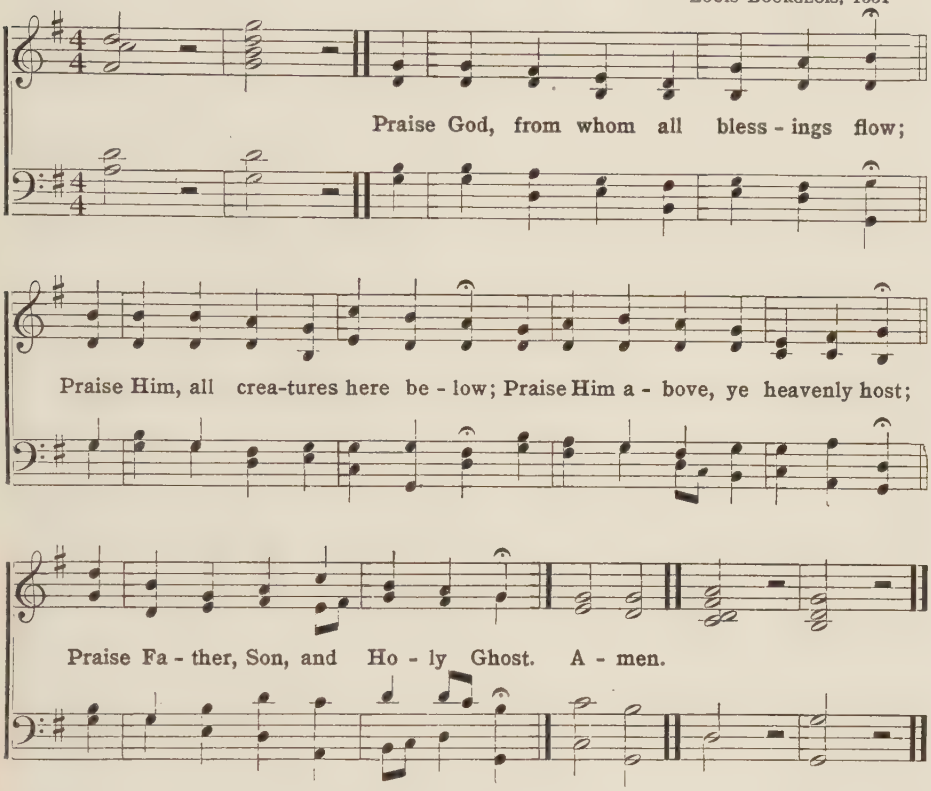
JOHN of Damascus, circa 750
Translated by JOHN M. NEALE, 1859

ARTHUR S. SULLIVAN, 1872

1. Come, ye faith - ful, raise the strain
2. 'Tis the spring of souls to - day:
3. Now the queen of sea - sons, bright
4. "Al - le - lu - ia!" now we cry
Of tri - umph - ant glad - ness! God hath brought His Is - ra - el
Christ hath burst His pris - on, And from three days' sleep in death
With the day of splen - dor, With the roy - al feast of feasts,
To our King Im - mor - tal, Who, tri - umph - ant burst the bars
In - to joy from sad - ness; Loosed from Pha - raoh's bit - ter yoke
As a sun hath ris - en; All the win - ter of our sins,
Comes its joy to ren - der; Comes to glad Je - ru - sa - lem,
Of the tomb's dark por - tal; "Al - le - lu - ia," with the Son,
Ja - cob's sons and daugh - ters, Led them with un - moist-ened foot
Long and dark, is fly - ing From His light, to whom we give
Who, with true af - fec - tion, Wel - comes in un - wea - ried strains
God the Fa - ther prais - ing; "Al - le - lu - ia" yet a - gain
Thro' the Red Sea wa - ters.
Laud and praise un - dy - ing.
Je - sus' res - ur - rec - tion.
To the Spir - it rais - ing. A - men.

67 Praise God from Whom All Blessings Flow

(OLD HUNDREDTH. L. M.)

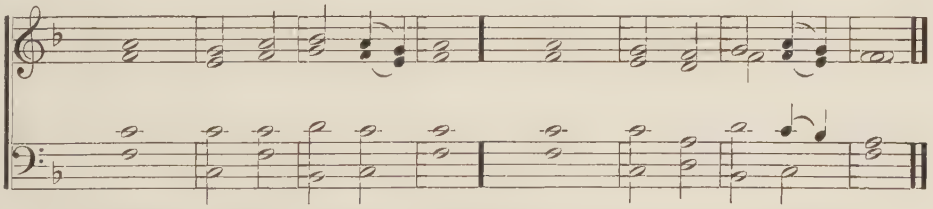
THOMAS KEN, 1692 — LOUIS BOURGEOIS, 1551


Praise God, from whom all bless - ings flow;
Praise Him, all crea-tures here be - low; Praise Him a - bove, ye heavenly host;
Praise Fa - ther, Son, and Ho - ly Ghost. A - men.

68 The Lord's Prayer

(PATER NOSTER)

GREGORIAN CHANT



1. Our Father, who art in *heaven,* | hallow - ed | be Thy | name; || Thy kingdom come, Thy will be *done* in | earth · as it | is in | heaven.

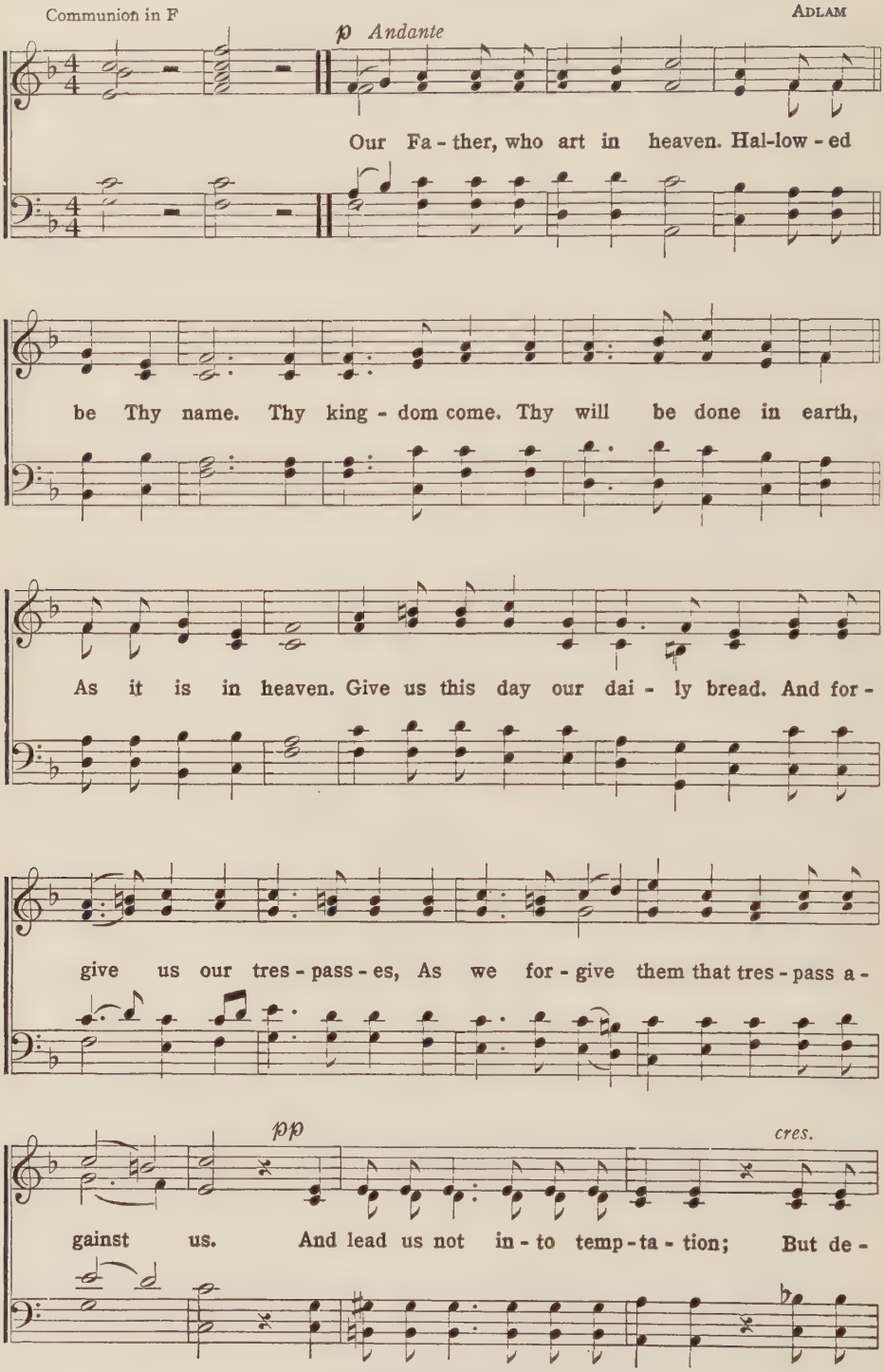
2. Give *us* this | day our | daily | bread; || and forgive us our *debts,* as | we for-| give our | debtors.

3. And lead us not into temptation, *but* de-| liver | us from | evil; || for Thine is the kingdom, and the *power* and the | glory · for | ever. ·· A- | men.

69 Our Father, Who Art in Heaven

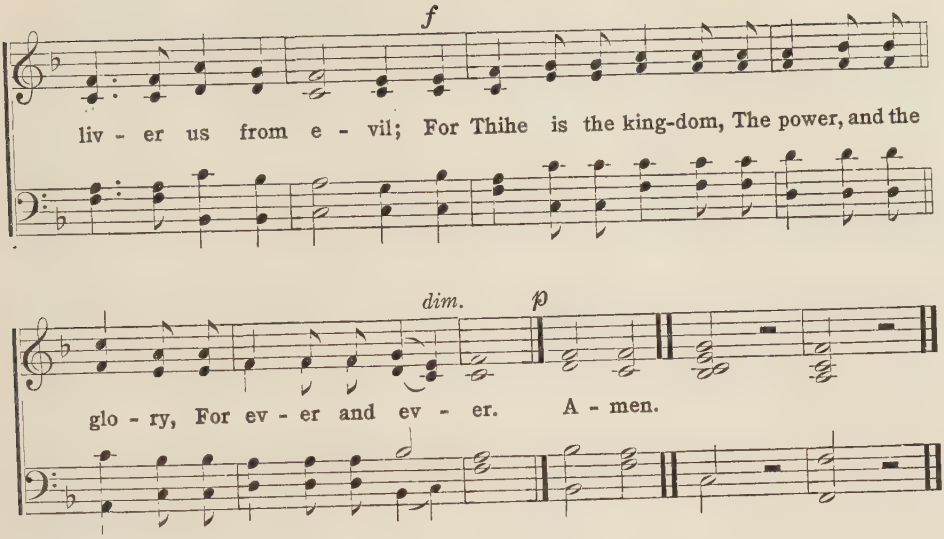
(PATER NOSTER)

Communion in F

ADLAM

p Andante
Our Fa - ther, who art in heaven. Hal-low - ed
be Thy name. Thy king - dom come. Thy will be done in earth,
As it is in heaven. Give us this day our dai - ly bread. And for -
give us our tres - pass - es, As we for - give them that tres - pass a -
pp
cres.
gainst us. And lead us not in - to temp - ta - tion; But de -

By permission of Novello, & Co.

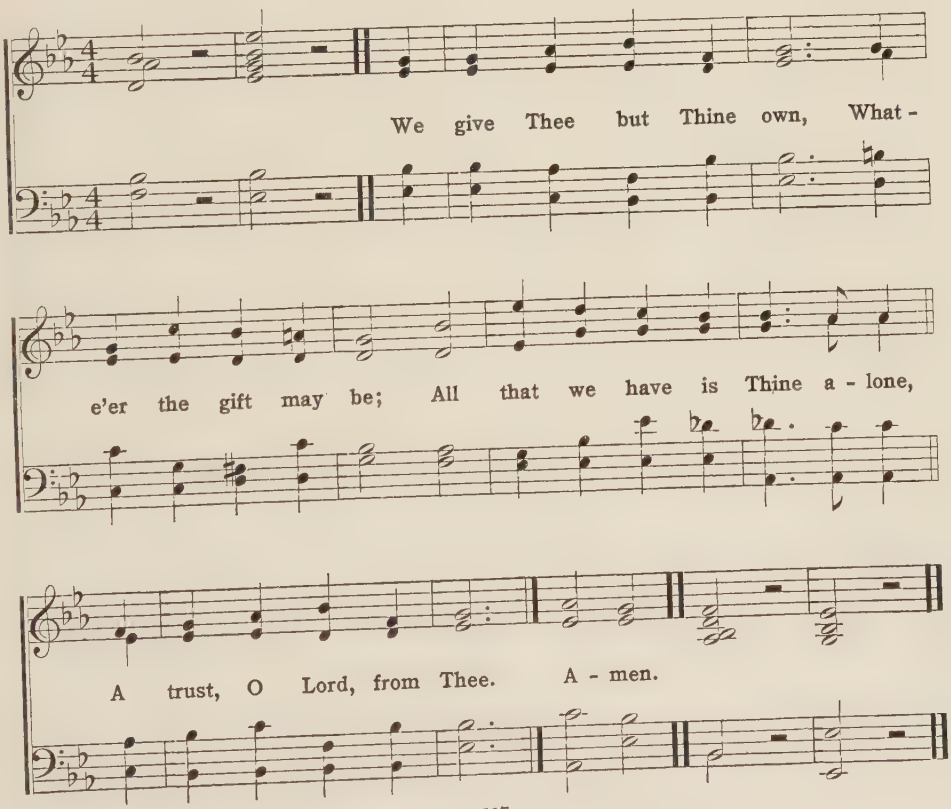
Our Father, Who Art in Heaven



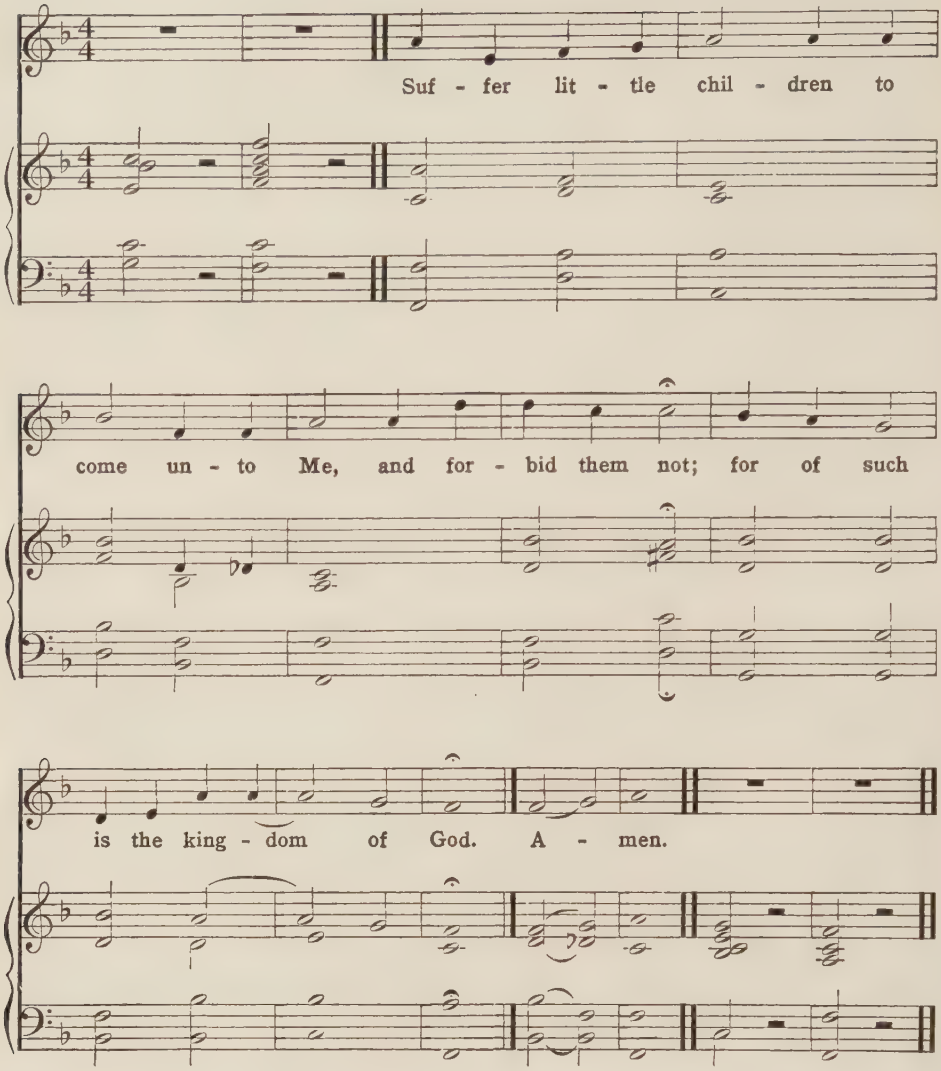
70 We Give Thee But Thine Own.

(ST. ANDREW. 6, 6, 8, 6)

WILLIAM WALSHAM HOW, 1858 JOSEPH BARNBY, 1866

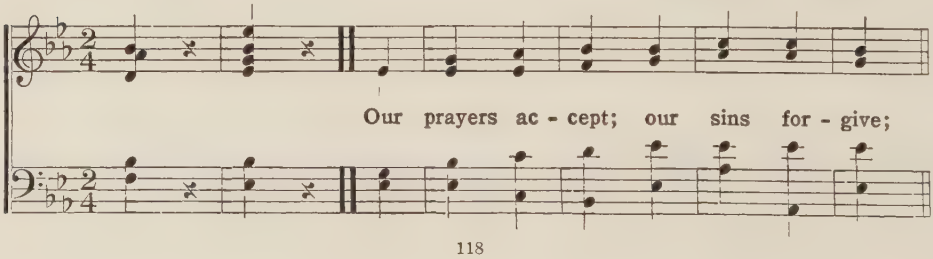


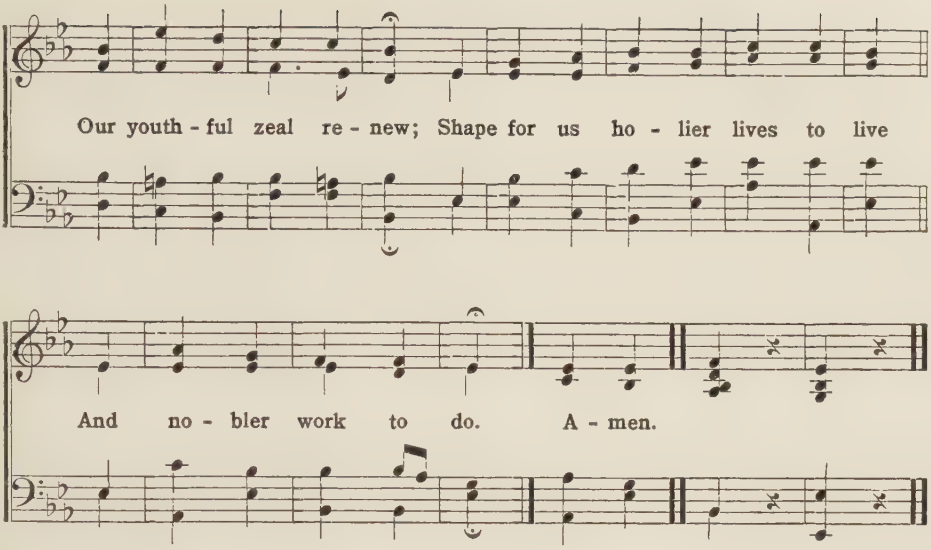
71 Suffer Little Children to Come unto Me

MARGUERITE HAZZARD, 1922
Harmonized by EDNA FEARN

72 Our Prayers Accept

(TALLIS'S ORDINAL. C. M.)

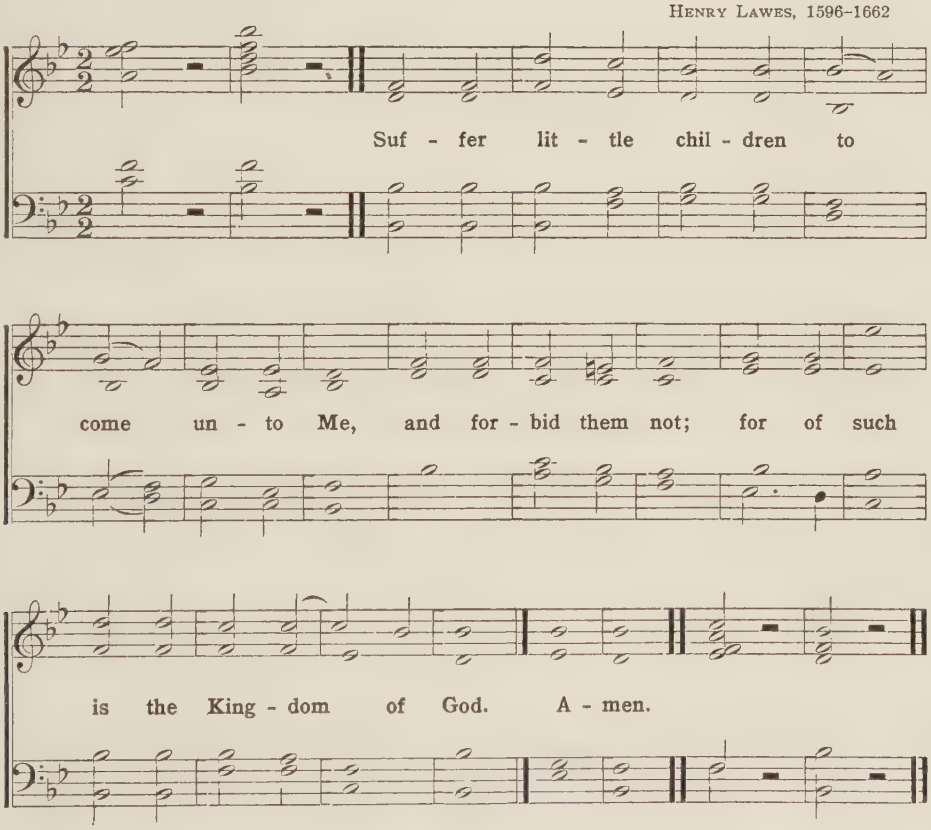
OLIVER WENDEL HOLMES, 189–

THOMAS TALLIS, c. 1520–1585

Our Prayers Accept

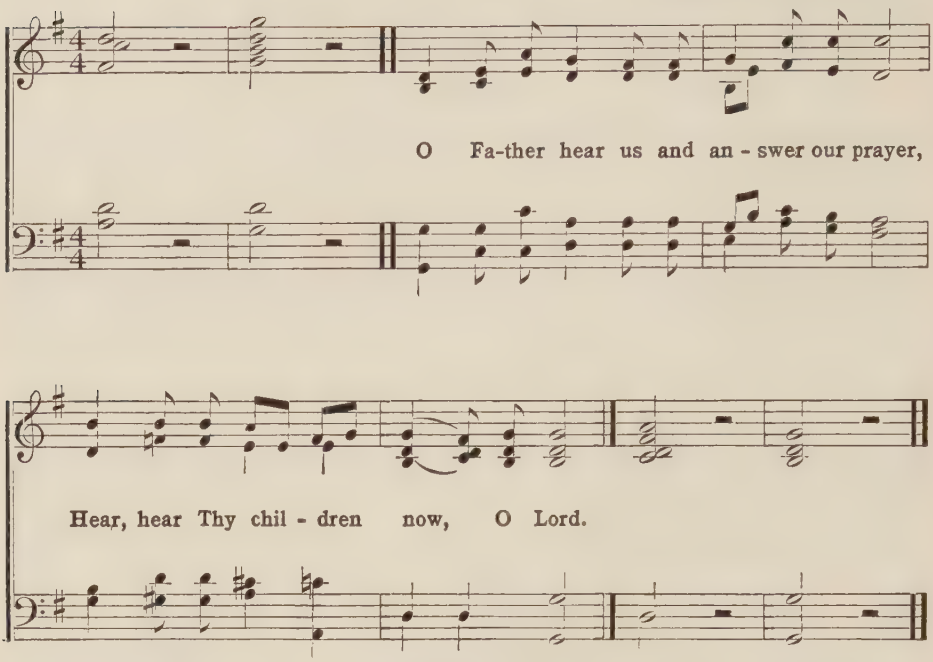


73 Suffer Little Children to Come unto Me

HENRY LAWES, 1596–1662

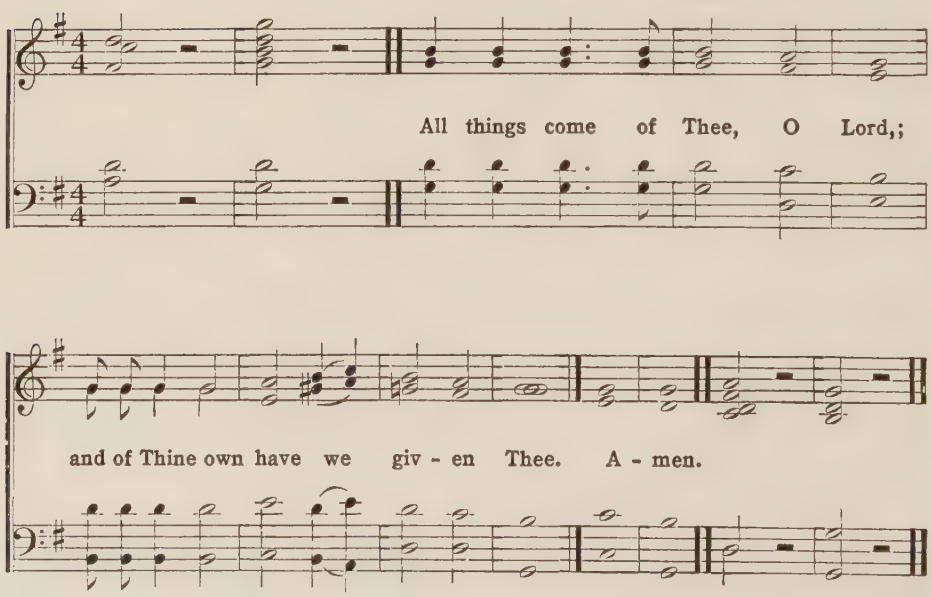


74 O Father, Hear Us

Arranged from MENDELSSOHN

From "Primary and Junior Songs," by Mari R. Hofer. Clayton F. Summy, Co., Publishers
Used by permission

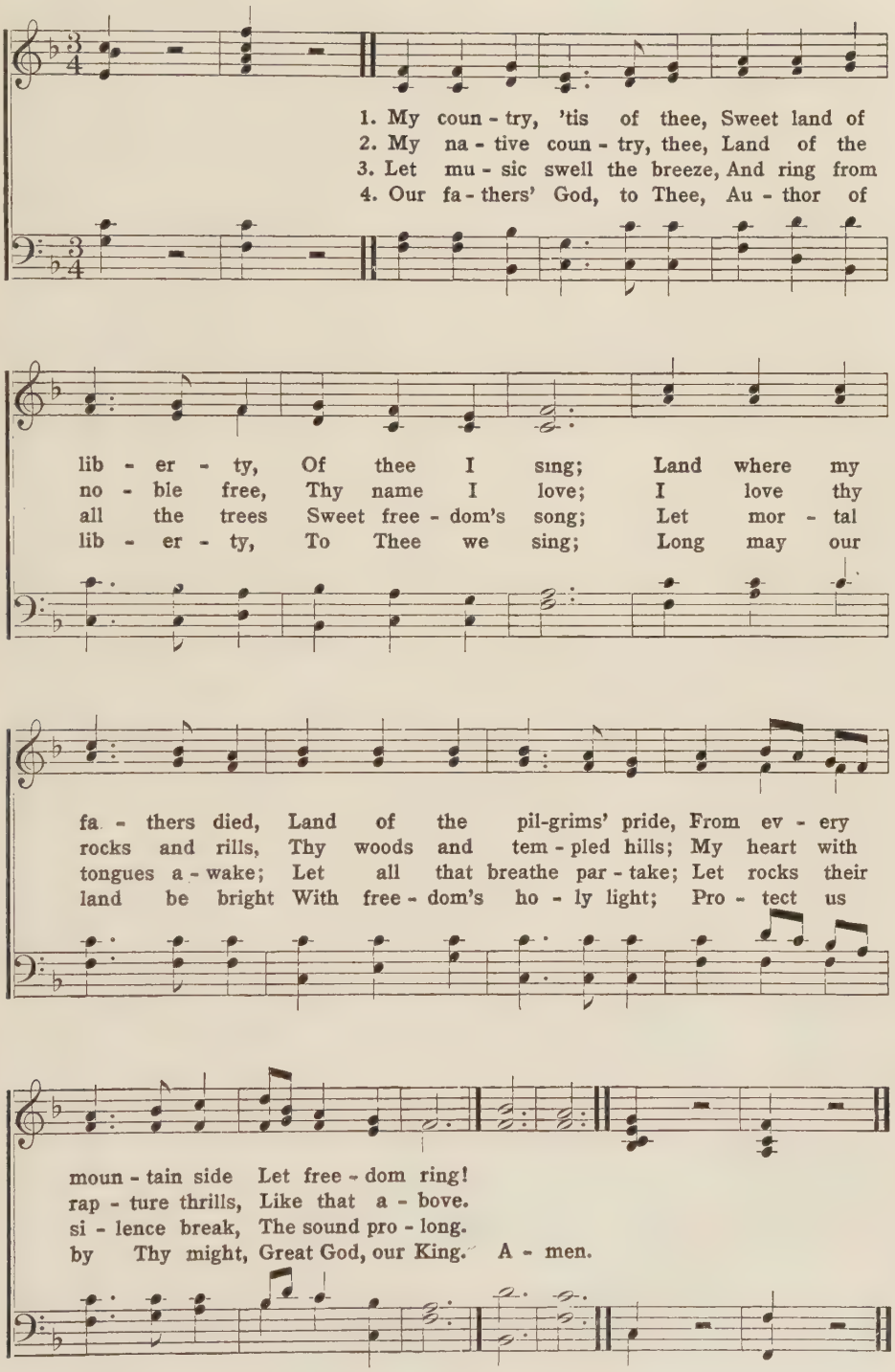
75 All Things Come of Thee

Arranged from BEETHOVEN



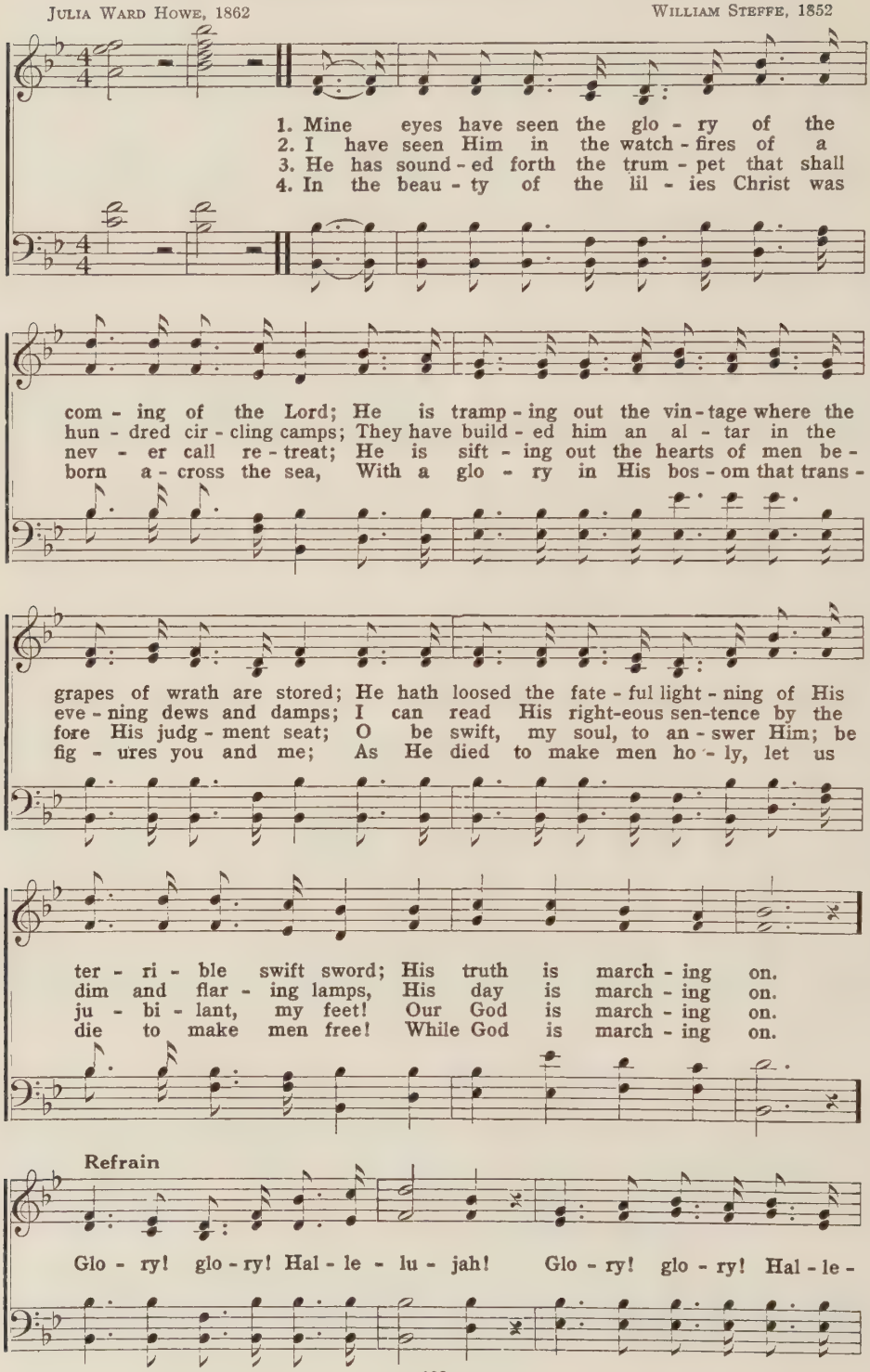
76 My Country, 'Tis of Thee

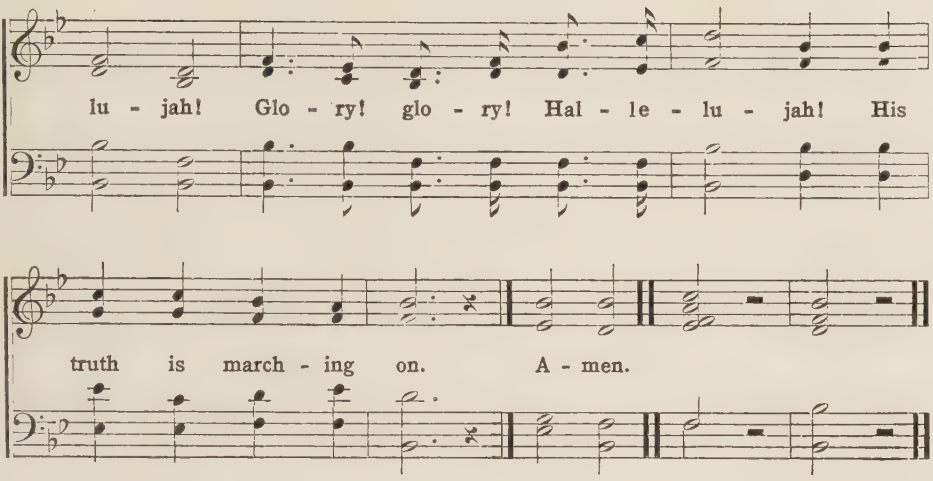
(AMERICA. 6, 6, 4, 6, 6, 6, 4)

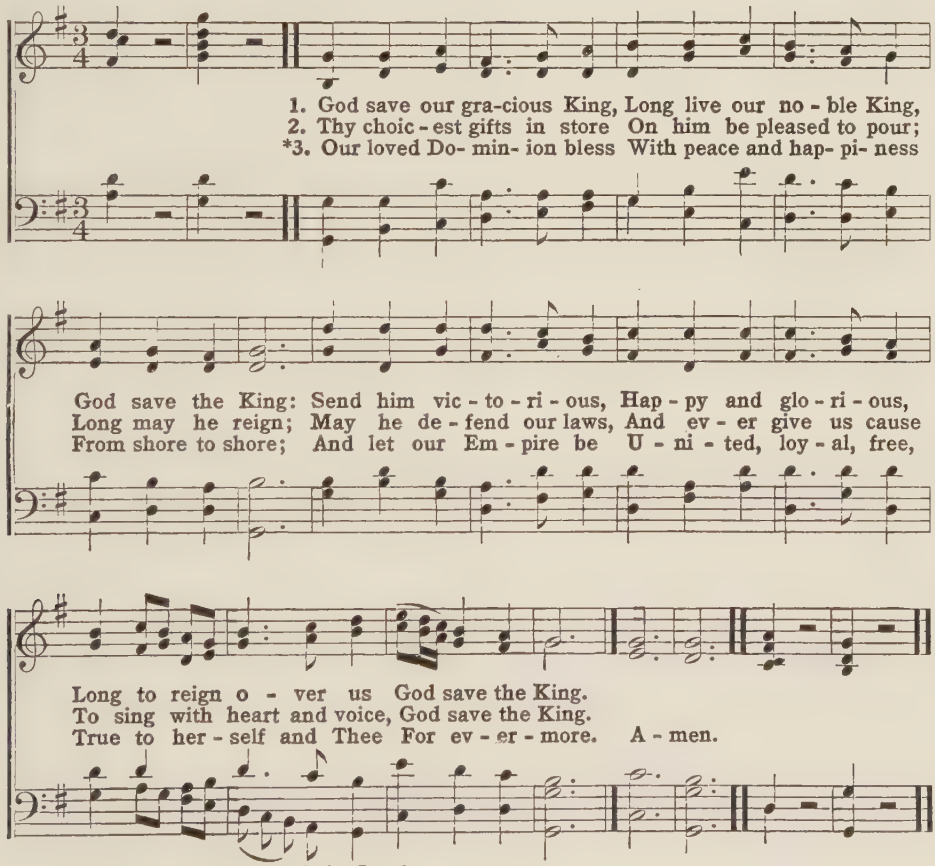
SAMUEL F. SMITH, 1832 — HENRY CAREY, 1740

1. My coun - try, 'tis of thee, Sweet land of
2. My na - tive coun - try, thee, Land of the
3. Let mu - sic swell the breeze, And ring from
4. Our fa - thers' God, to Thee, Au - thor of
lib - er - ty, Of thee I sing; Land where my
no - ble free, Thy name I love; I love thy
all the trees Sweet free - dom's song; Let mor - tal
lib - er - ty, To Thee we sing; Long may our
fa - thers died, Land of the pil-grims' pride, From ev - ery
rocks and rills, Thy woods and tem - pled hills; My heart with
tongues a - wake; Let all that breathe par - take; Let rocks their
land be bright With free - dom's ho - ly light; Pro - tect us
moun - tain side Let free - dom ring!
rap - ture thrills, Like that a - bove.
si - lence break, The sound pro - long.
by Thy might, Great God, our King. A - men.

77 Mine Eyes Have Seen the Glory

(BATTLE HYMN OF THE REPUBLIC. 15, 15, 15, 6. With Refrain)

JULIA WARD HOWE, 1862 — WILLIAM STEFFE, 1852

1. Mine eyes have seen the glo - ry of the
2. I have seen Him in the watch - fires of a
3. He has sound - ed forth the trum - pet that shall
4. In the beau - ty of the lil - ies Christ was
com - ing of the Lord; He is tramp - ing out the vin - tage where the
hun - dred cir - cling camps; They have build - ed him an al - tar in the
nev - er call re - treat; He is sift - ing out the hearts of men be -
born a - cross the sea, With a glo - ry in His bos - om that trans -
grapes of wrath are stored; He hath loosed the fate - ful light - ning of His
eve - ning dews and damps; I can read His right-eous sen-tence by the
fore His judg - ment seat; O be swift, my soul, to an - swer Him; be
fig - ures you and me; As He died to make men ho - ly, let us
ter - ri - ble swift sword; His truth is march - ing on.
dim and flar - ing lamps, His day is march - ing on.
ju - bi - lant, my feet! Our God is march - ing on.
die to make men free! While God is march - ing on.
Refrain
Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le -

Mine Eyes Have Seen the Glory

78 God Save the King

(NATIONAL ANTHEM. 6, 6, 4, 6, 6, 6, 4)

1. God save our gra-cious King, Long live our no - ble King,
2. Thy choic - est gifts in store On him be pleased to pour;
*3. Our loved Do- min- ion bless With peace and hap- pi- ness
God save the King: Send him vic - to - ri - ous, Hap - py and glo - ri - ous,
Long may he reign; May he de - fend our laws, And ev - er give us cause
From shore to shore; And let our Em - pire be U - ni - ted, loy - al, free,
Long to reign o - ver us God save the King.
To sing with heart and voice, God save the King.
True to her - self and Thee For ev - er - more. A - men.

* This stanza was written recently for Canada.

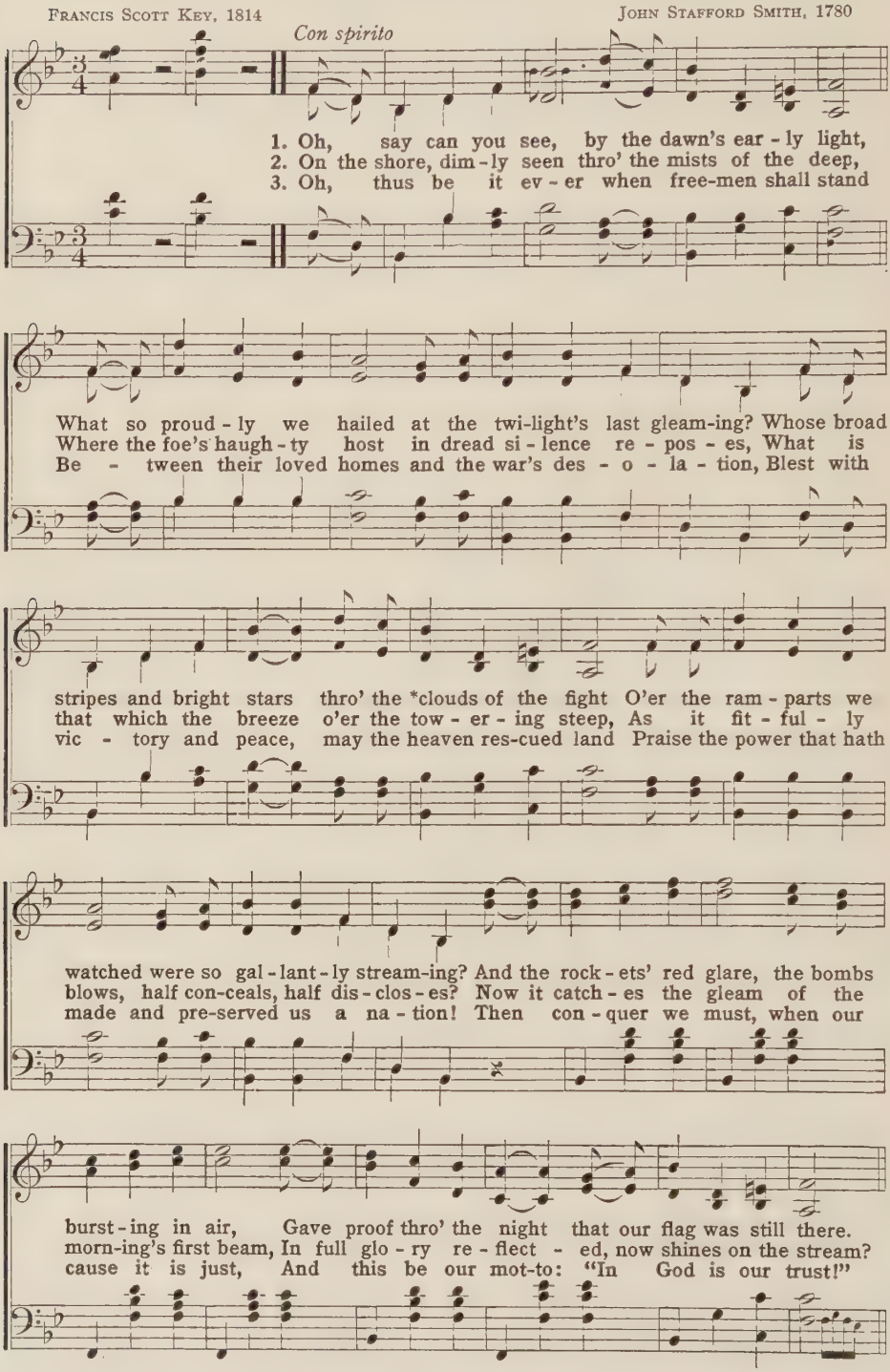
79 O Say Can You See

(STAR SPANGLED BANNER. Irregular.)

Version adapted by the National Educational Association at the meeting in Chicago, 1912.

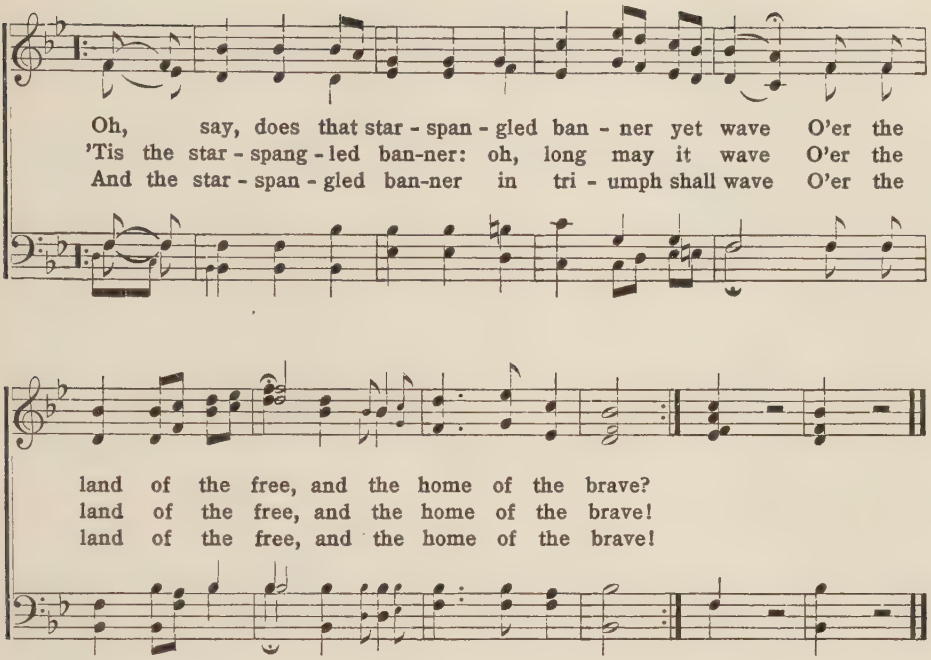
FRANCIS SCOTT KEY, 1814 — JOHN STAFFORD SMITH, 1780

Con spirito


1. Oh, say can you see, by the dawn's ear - ly light,
2. On the shore, dim - ly seen thro' the mists of the deep,
3. Oh, thus be it ev - er when free-men shall stand
What so proud - ly we hailed at the twi-light's last gleam-ing? Whose broad
Where the foe's haugh - ty host in dread si - lence re - pos - es, What is
Be - tween their loved homes and the war's des - o - la - tion, Blest with
stripes and bright stars thro' the *clouds of the fight O'er the ram - parts we
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly
vic - tory and peace, may the heaven res-cued land Praise the power that hath
watched were so gal - lant - ly stream-ing? And the rock - ets' red glare, the bombs
blows, half con-ceals, half dis - clos - es? Now it catch - es the gleam of the
made and pre-served us a na - tion! Then con - quer we must, when our
burst - ing in air, Gave proof thro' the night that our flag was still there.
morn-ing's first beam, In full glo - ry re - flect - ed, now shines on the stream?
cause it is just, And this be our mot-to: "In God is our trust!"

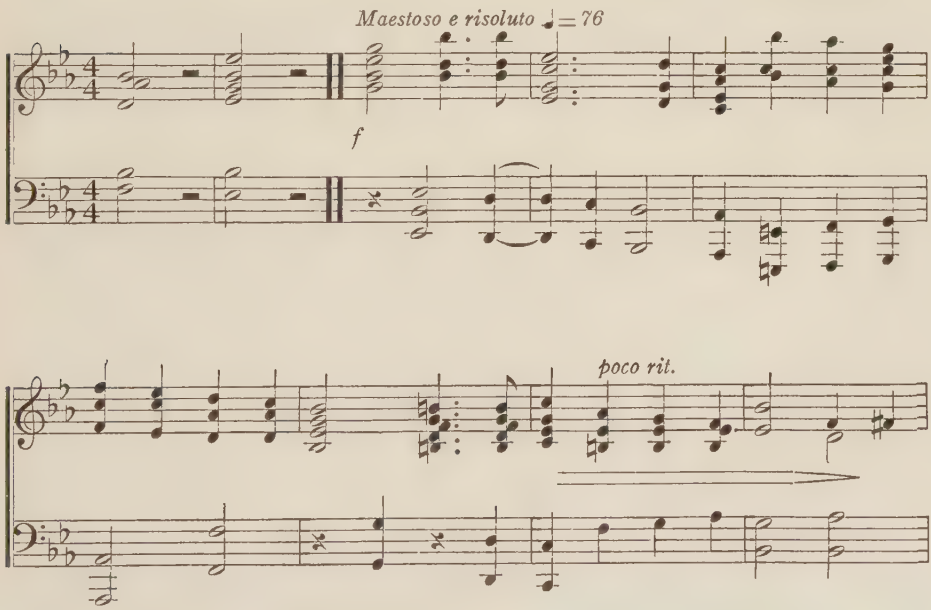
* "Clouds of the fight," the last version by F. S. Key.

O Say Can You See

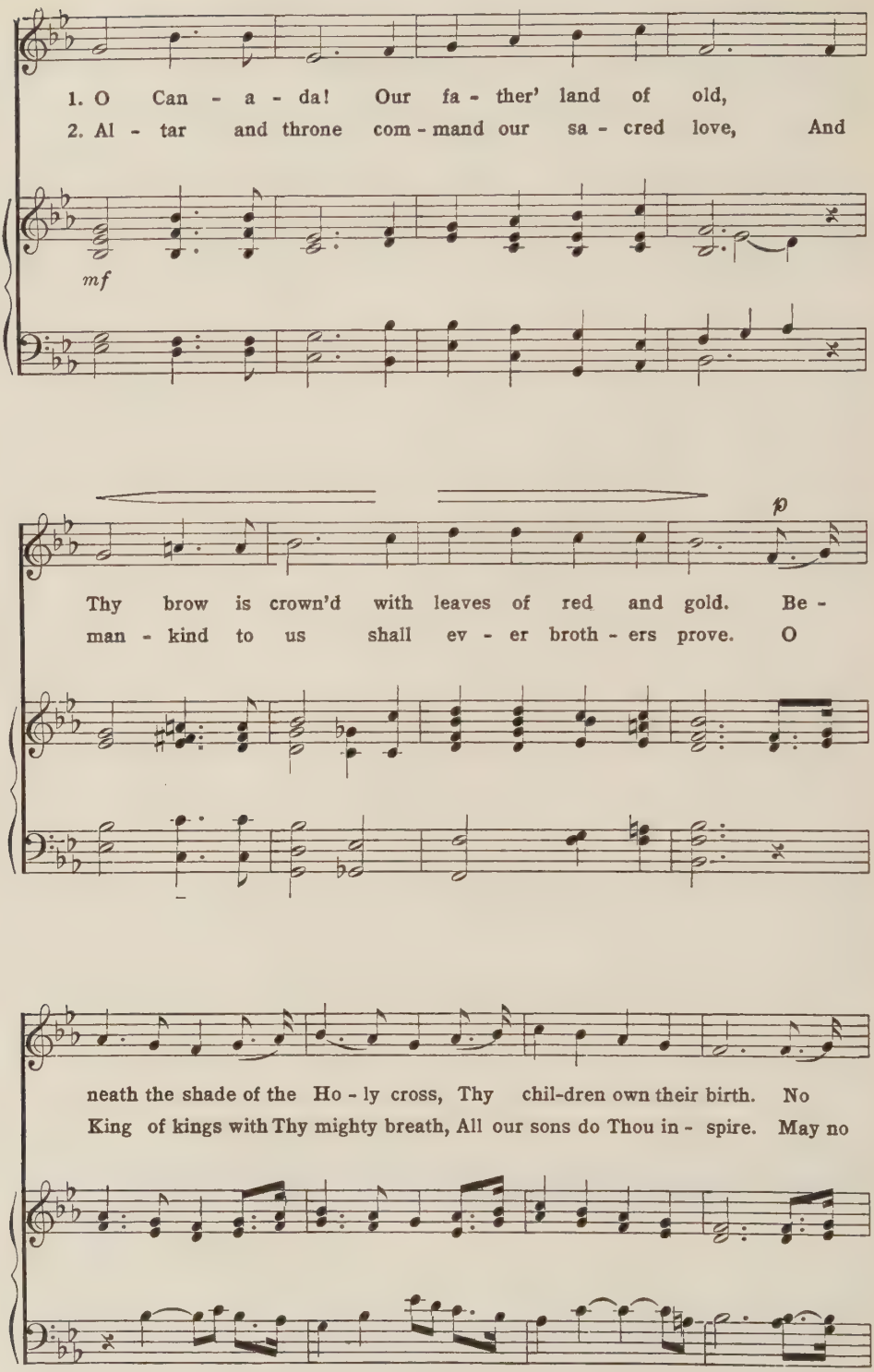

Oh, say, does that star - span - gled ban - ner yet wave O'er the
'Tis the star - spang - led ban-ner: oh, long may it wave O'er the
And the star - span - gled ban-ner in tri - umph shall wave O'er the
land of the free, and the home of the brave?
land of the free, and the home of the brave!
land of the free, and the home of the brave!

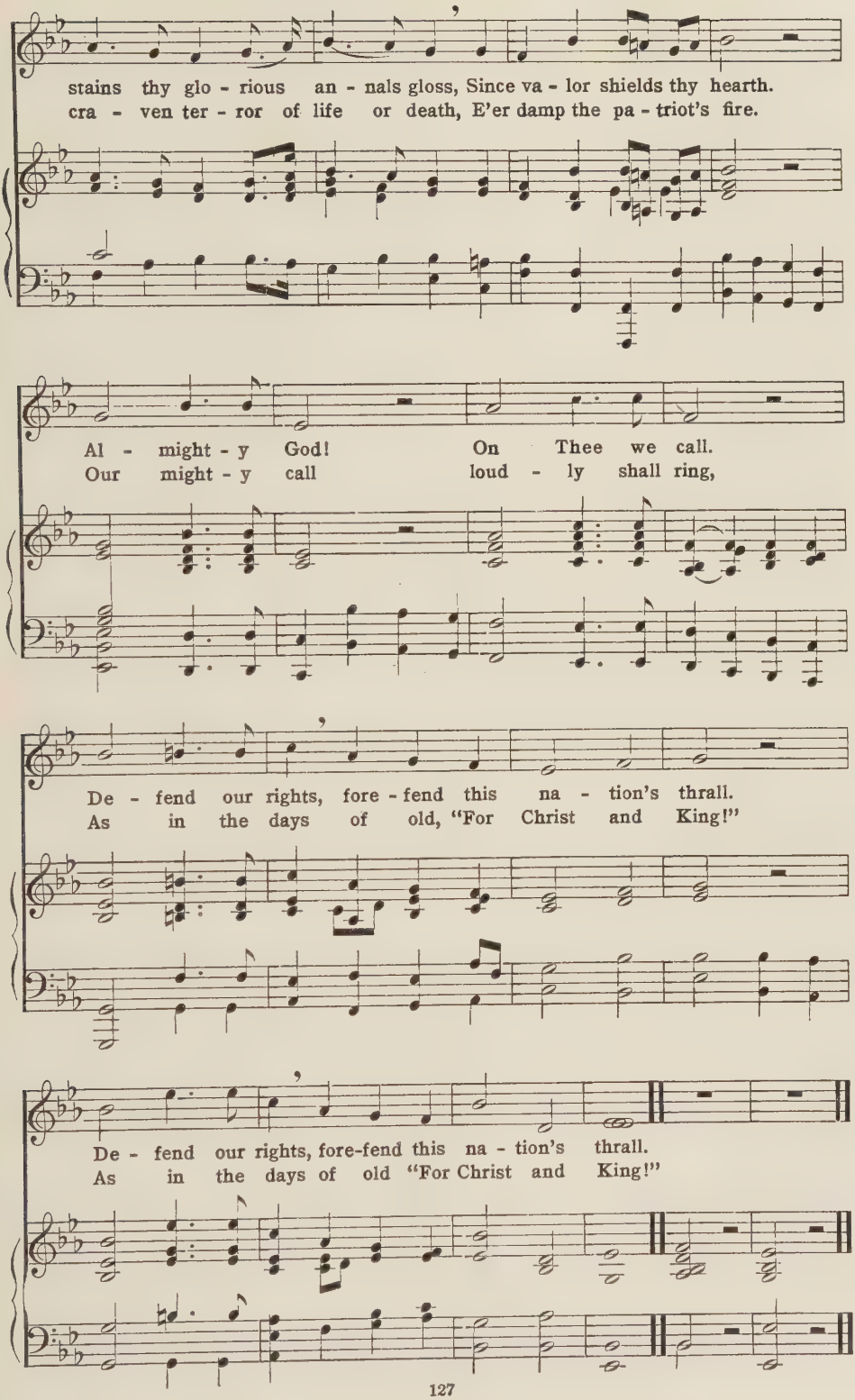
80 O Canada! Our Father's Land of Old

Words by The Honorable Judge ROUTHIER

Music by C. LAVALLÉE
Arranged and Edited by Dr. T. B. RICHARDSON

Used by special permission of the owners of the Copyright, Whaley, Royce and Co., Ltd. Toronto, Canada

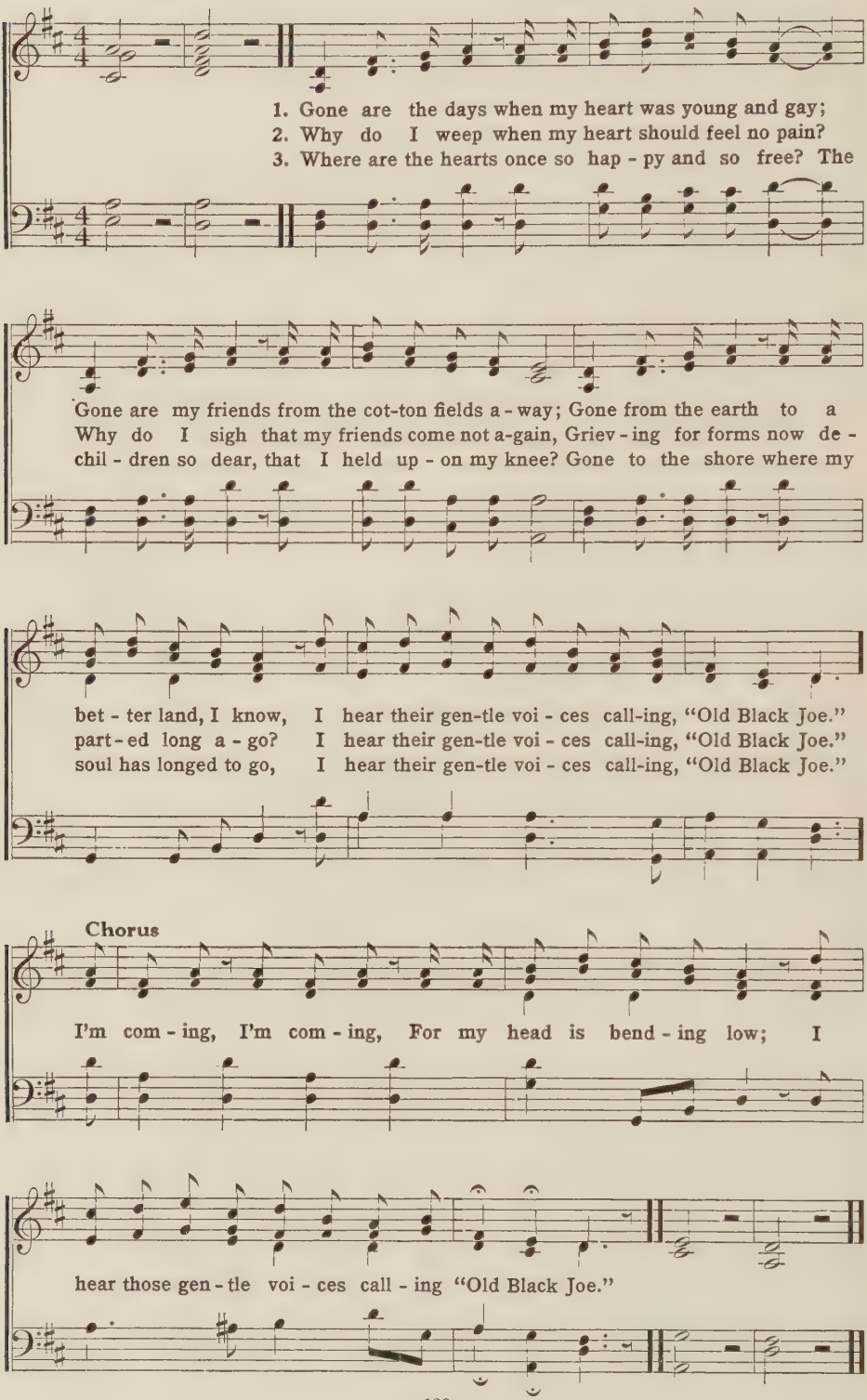
O Canada! Our Father's Land of Old


1. O Can - a - da! Our fa - ther' land of old,
2. Al - tar and throne com - mand our sa - cred love, And
mf
Thy brow is crown'd with leaves of red and gold. Be -
man - kind to us shall ev - er broth - ers prove. O
p
neath the shade of the Ho - ly cross, Thy chil-dren own their birth. No
King of kings with Thy mighty breath, All our sons do Thou in - spire. May no

O Canada! Our Father's Land of Old

stains thy glo - rious an - nals gloss, Since va - lor shields thy hearth.
cra - ven ter - ror of life or death, E'er damp the pa - triot's fire.
Al - might - y God! On Thee we call.
Our might - y call loud - ly shall ring,
De - fend our rights, fore - fend this na - tion's thrall.
As in the days of old, "For Christ and King!"
De - fend our rights, fore-fend this na - tion's thrall.
As in the days of old "For Christ and King!"

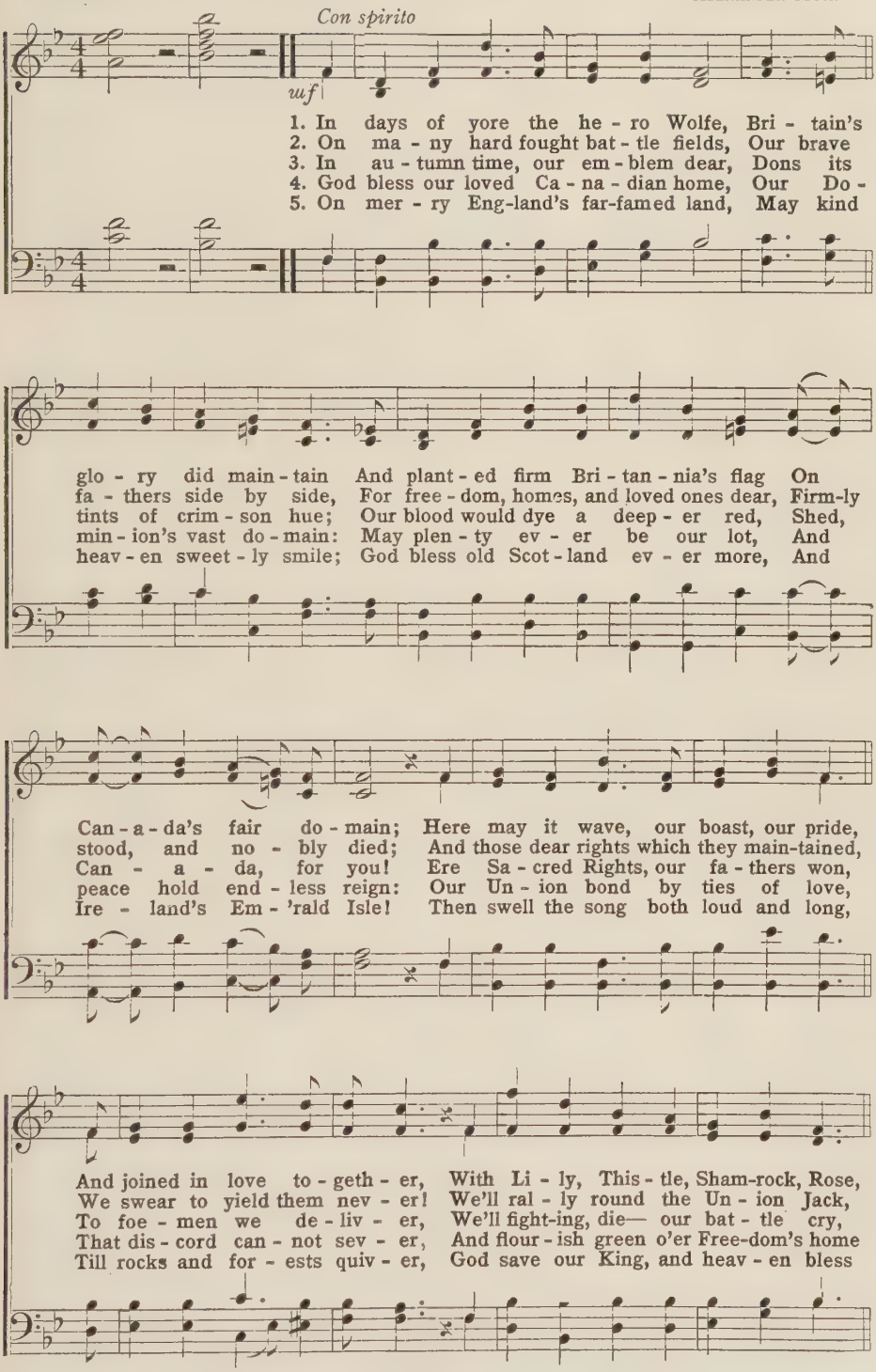
81 Old Black Joe

STEPHEN C. FOSTER


1. Gone are the days when my heart was young and gay;
2. Why do I weep when my heart should feel no pain?
3. Where are the hearts once so hap - py and so free? The
Gone are my friends from the cot-ton fields a - way; Gone from the earth to a
Why do I sigh that my friends come not a-gain, Griev - ing for forms now de -
chil - dren so dear, that I held up - on my knee? Gone to the shore where my
bet - ter land, I know, I hear their gen-tle voi - ces call-ing, "Old Black Joe."
part - ed long a - go? I hear their gen-tle voi - ces call-ing, "Old Black Joe."
soul has longed to go, I hear their gen-tle voi - ces call-ing, "Old Black Joe."
Chorus
I'm com - ing, I'm com - ing, For my head is bend - ing low; I
hear those gen - tle voi - ces call - ing "Old Black Joe."

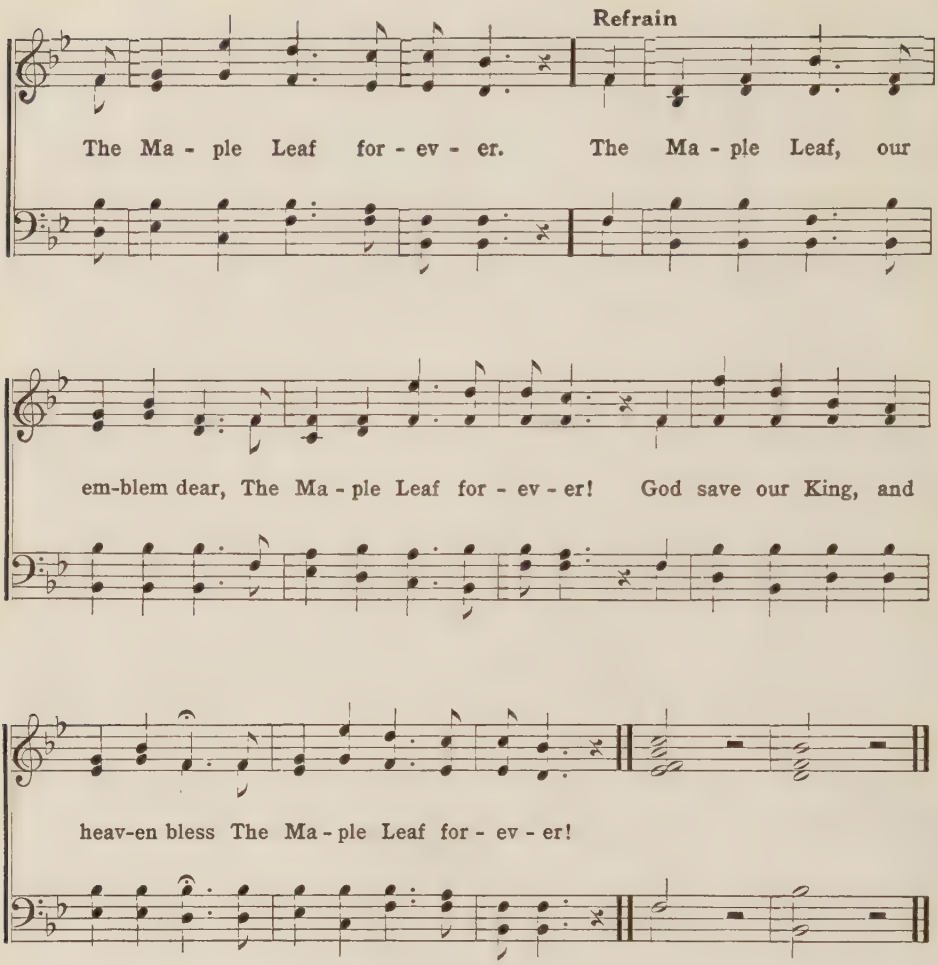
82 The Maple Leaf for Ever

ALEXANDER MUIR ALEXANDER MUIR


Con spirito
uf
1. In days of yore the he - ro Wolfe, Bri - tain's
2. On ma - ny hard fought bat - tle fields, Our brave
3. In au - tumn time, our em - blem dear, Dons its
4. God bless our loved Ca - na - dian home, Our Do -
5. On mer - ry Eng-land's far-famed land, May kind
glo - ry did main - tain And plant - ed firm Bri - tan - nia's flag On
fa - thers side by side, For free - dom, homes, and loved ones dear, Firm-ly
tints of crim - son hue; Our blood would dye a deep - er red, Shed,
min - ion's vast do - main: May plen - ty ev - er be our lot, And
heav - en sweet - ly smile; God bless old Scot - land ev - er more, And
Can - a - da's fair do - main; Here may it wave, our boast, our pride,
stood, and no - bly died; And those dear rights which they main-tained,
Can - a - da, for you! Ere Sa - cred Rights, our fa - thers won,
peace hold end - less reign: Our Un - ion bond by ties of love,
Ire - land's Em - 'rald Isle! Then swell the song both loud and long,
And joined in love to - geth - er, With Li - ly, This - tle, Sham-rock, Rose,
We swear to yield them nev - er! We'll ral - ly round the Un - ion Jack,
To foe - men we de - liv - er, We'll fight-ing, die— our bat - tle cry,
That dis - cord can - not sev - er, And flour - ish green o'er Free-dom's home
Till rocks and for - ests quiv - er, God save our King, and heav - en bless

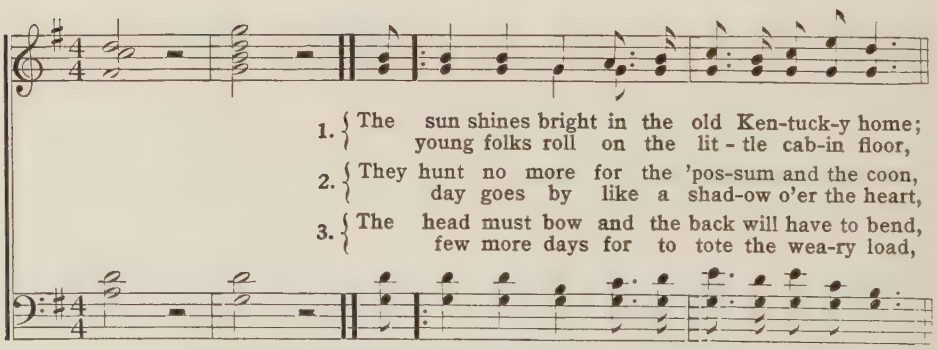
From "Songs of America and Homeland" by Charles W. Johnson
Published by Silver, Burdett and Company. Used by permission

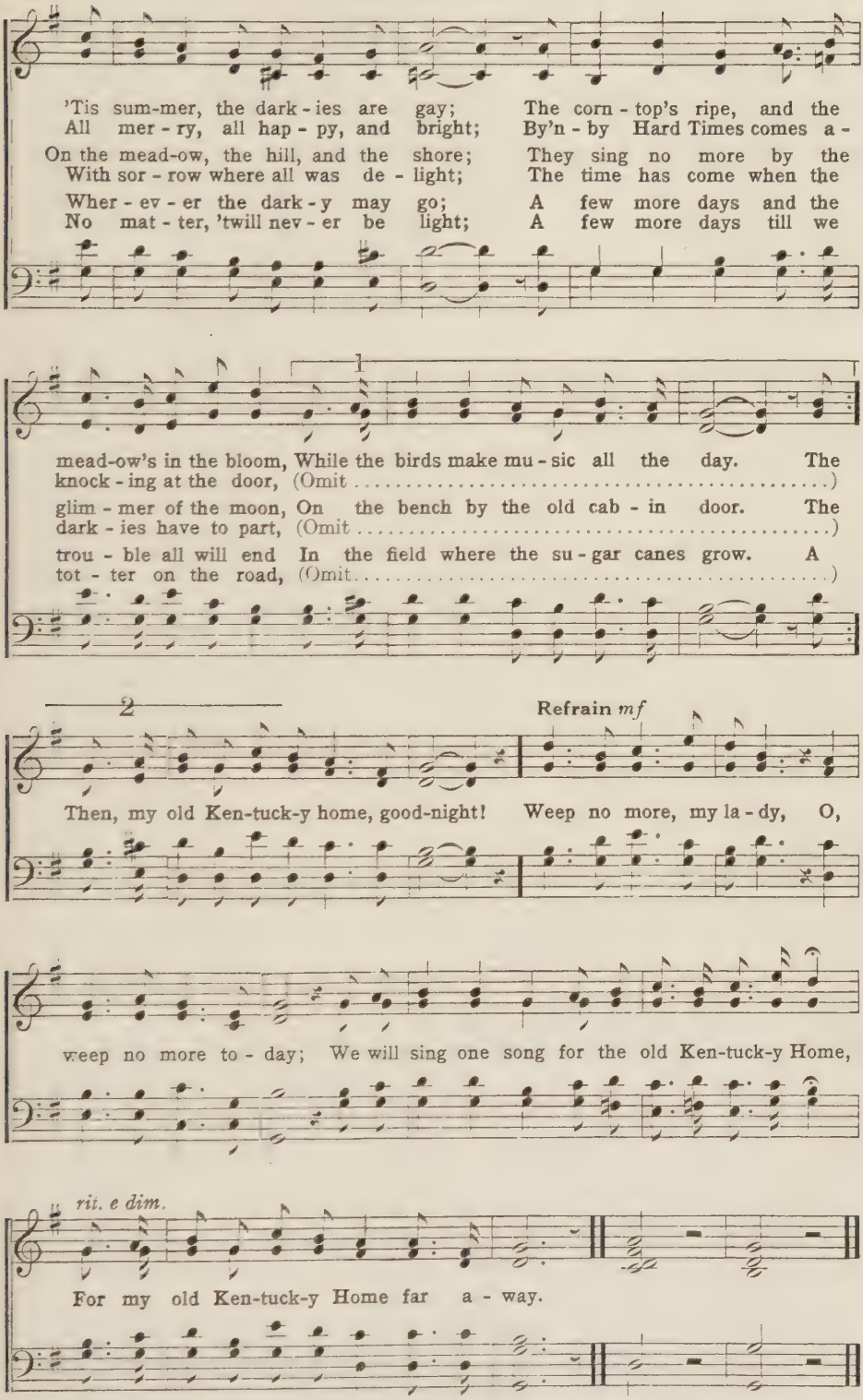
The Maple Leaf for Ever


Refrain
The Ma - ple Leaf for - ev - er. The Ma - ple Leaf, our
em-blem dear, The Ma - ple Leaf for - ev - er! God save our King, and
heav-en bless The Ma - ple Leaf for - ev - er!

83 My Old Kentucky Home

STEPHEN C. FOSTER


1. The sun shines bright in the old Ken-tuck-y home;
young folks roll on the lit - tle cab-in floor,
2. They hunt no more for the 'pos-sum and the coon,
day goes by like a shad-ow o'er the heart,
3. The head must bow and the back will have to bend,
few more days for to tote the wea-ry load,

My Old Kentucky Home

'Tis sum-mer, the dark-ies are gay; The corn-top's ripe, and the
All mer-ry, all hap-py, and bright; By'n-by Hard Times comes a-
On the mead-ow, the hill, and the shore; They sing no more by the
With sor-row where all was de-light; The time has come when the
Wher-ev-er the dark-y may go; A few more days and the
No mat-ter, 'twill nev-er be light; A few more days till we
1
mead-ow's in the bloom, While the birds make mu-sic all the day. The
knock-ing at the door, (Omit .....)
glim-mer of the moon, On the bench by the old cab-in door. The
dark-ies have to part, (Omit .....)
trou-ble all will end In the field where the su-gar canes grow. A
tot-ter on the road, (Omit .....)
2
Refrain mf
Then, my old Ken-tuck-y home, good-night! Weep no more, my la-dy, O,
weep no more to-day; We will sing one song for the old Ken-tuck-y Home,
rit. e dim.
For my old Ken-tuck-y Home far a-way.

Old Folks at Home

STEPHEN C. FOSTER

STEPHEN C. FOSTER

Moderato

1. Way down up - on de Swa - nee rib - ber,
   All up and down de whole cre - a - tion,
2. All round de lit - tle farm I wan-dered
   When I was play - ing wid my brud - der,
3. One lit - tle hut a - mong de bush - es,
   When will I see de bees a hum - ming,

Far, far a - way, Dere's wha' my heart is turn - ing eb - er,
Sad - ly I roam, Still long - ing for de old plan - ta - tion,
When I was young, Den ma - ny hap - py days I squan-dered,
Hap - py was I. O! take me to my kind old mud - der,
One dat I love, Still sad - ly to my mem - 'ry rush - es,
All round de comb? When will I hear de ban - jo tum - ming,

Refrain

Dere's wha' de old folks stay.
And for de old folks at home.
Ma - ny de songs I sung.
Dere let me live and die.
No mat - ter where I rove.
Down in my good old home?

All de world am sad and drear - y,

Eb - 'ry - where I roam, O! dark - ies, how my heart grows wea - ry,

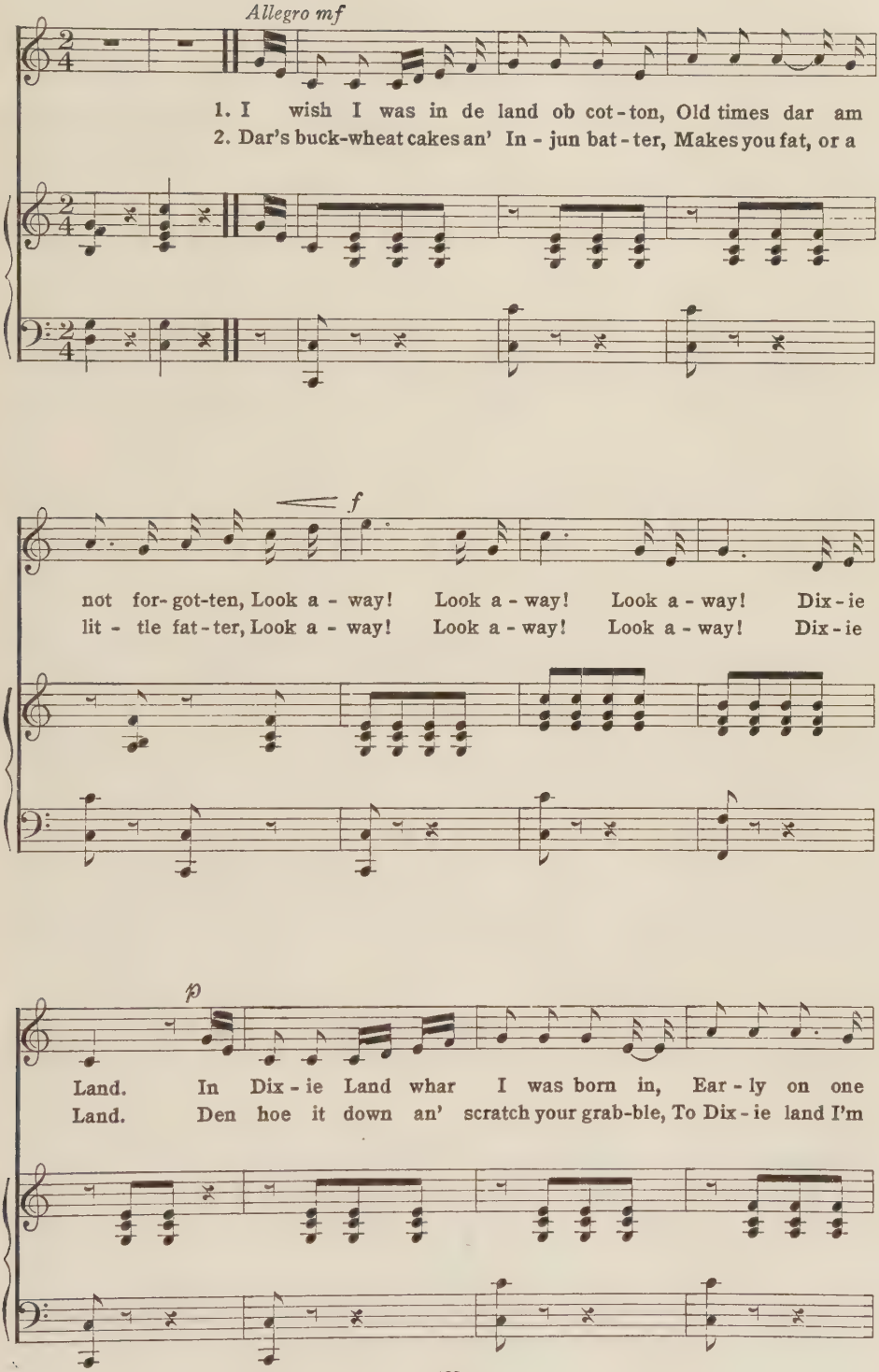
rit.

Far from de old folks at home.

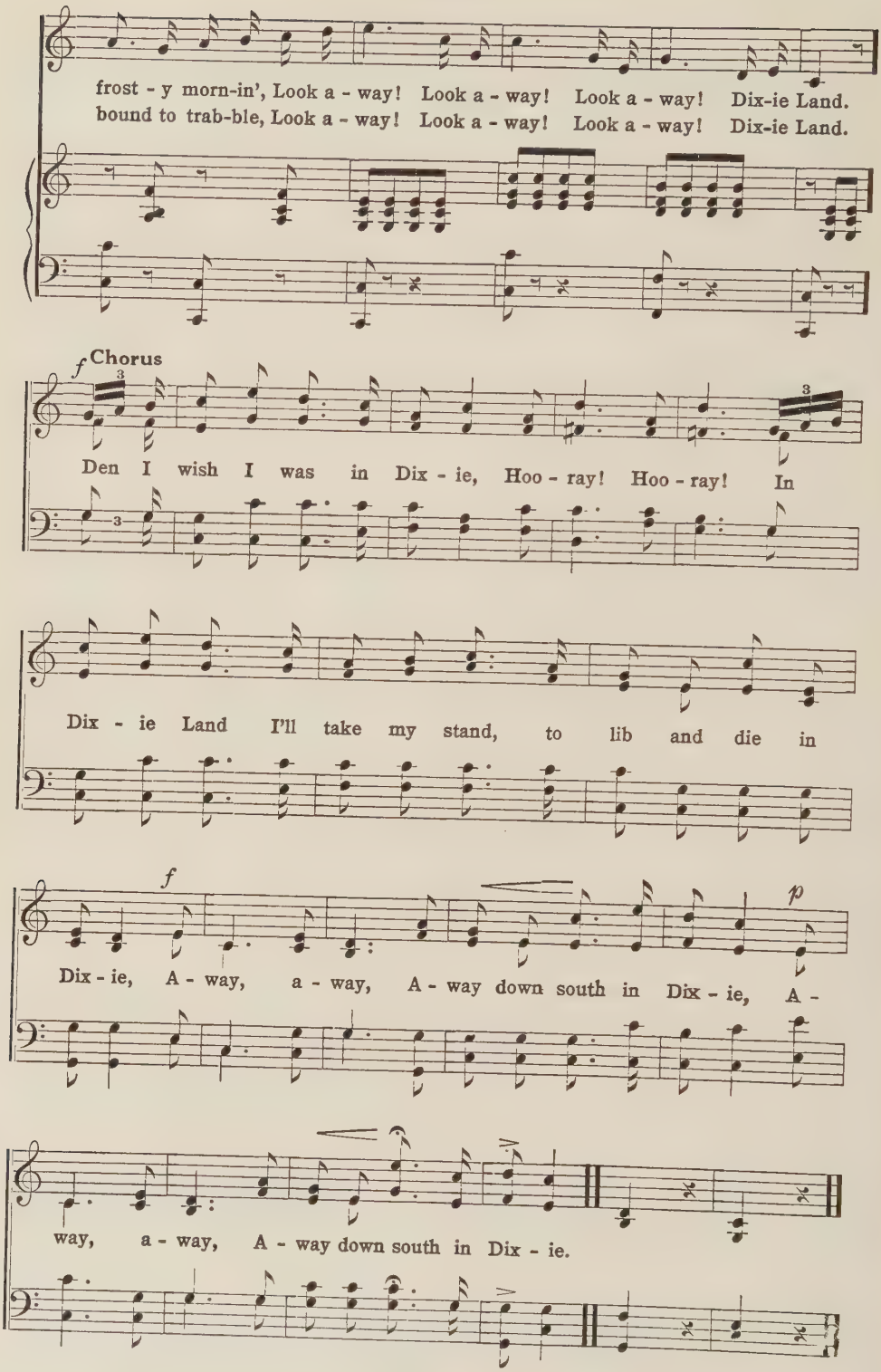
85

Dixie

DAN EMMETT


Allegro mf
1. I wish I was in de land ob cot-ton, Old times dar am
2. Dar's buck-wheat cakes an' In-jun bat-ter, Makes you fat, or a
f
not for-got-ten, Look a-way! Look a-way! Look a-way! Dix-ie
lit-tle fat-ter, Look a-way! Look a-way! Look a-way! Dix-ie
p
Land. In Dix-ie Land whar I was born in, Ear-ly on one
Land. Den hoe it down an' scratch your grab-ble, To Dix-ie land I'm

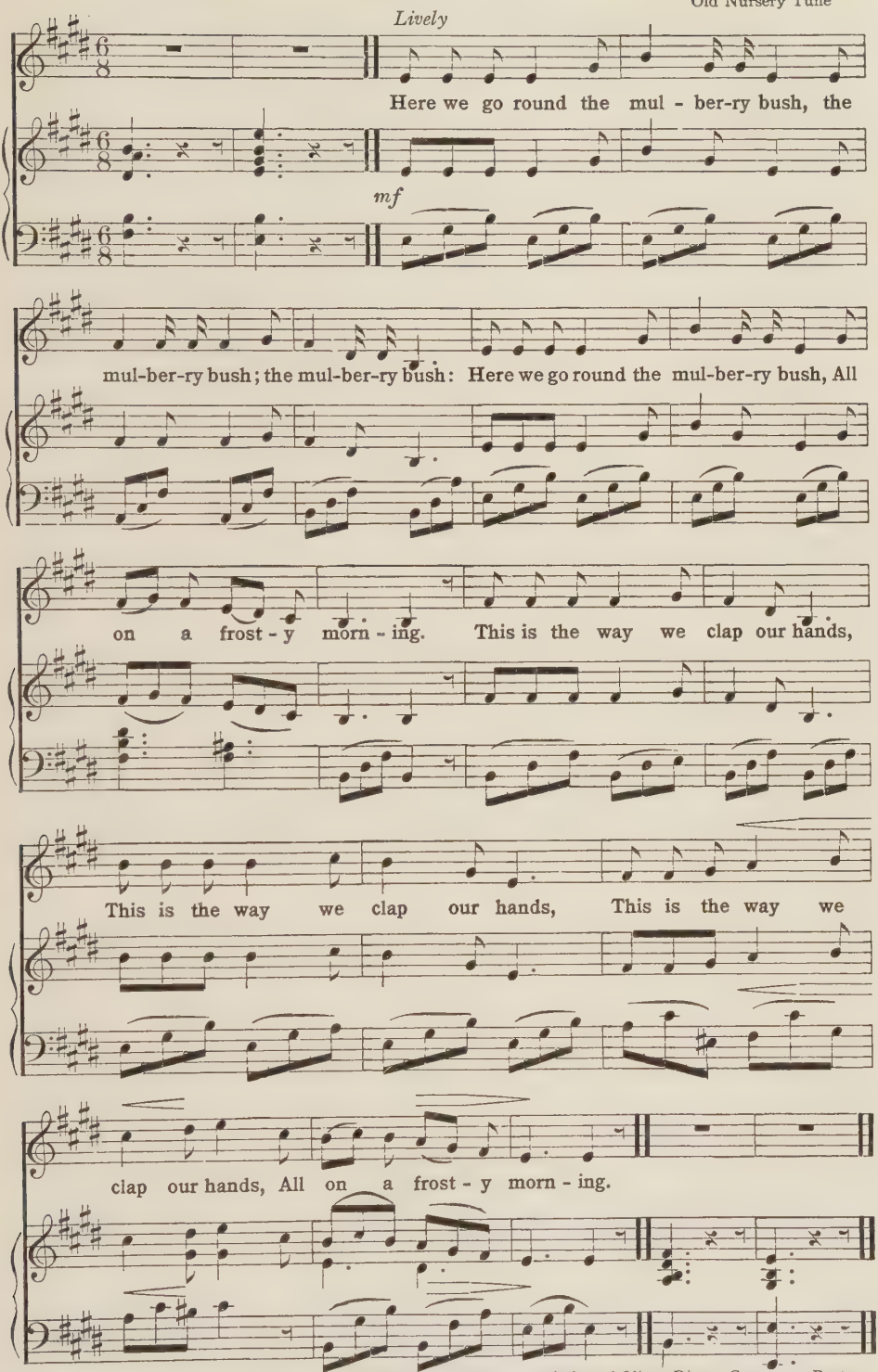
Dixie


frost - y morn-in', Look a - way! Look a - way! Look a - way! Dix-ie Land.
bound to trab-ble, Look a - way! Look a - way! Look a - way! Dix-ie Land.
f Chorus
Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In
Dix - ie Land I'll take my stand, to lib and die in
f
p
Dix - ie, A - way, a - way, A - way down south in Dix - ie, A -
way, a - way, A - way down south in Dix - ie.

The Mulberry Bush

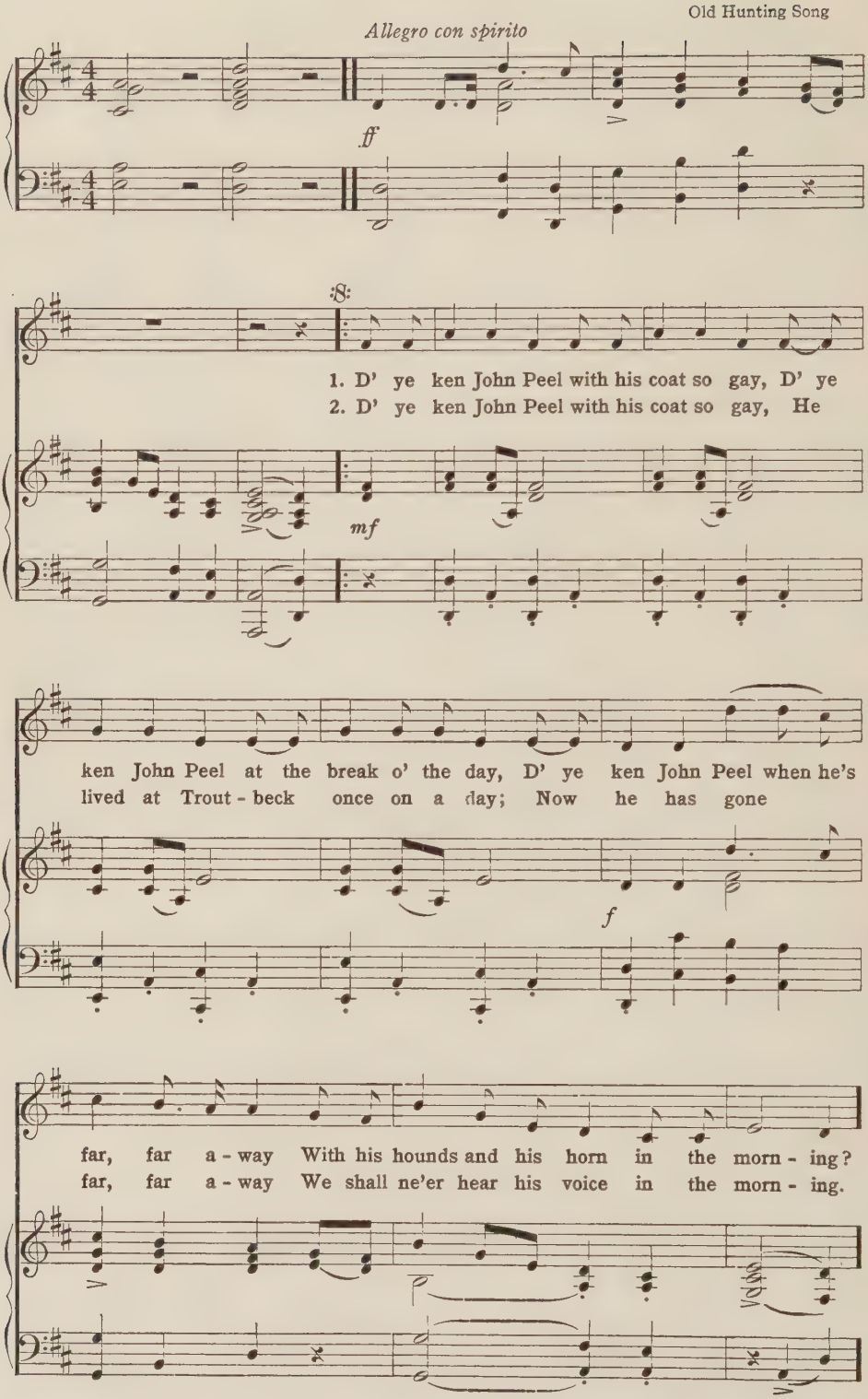
(ENGLISH)

Old Nursery Tune


Lively
Here we go round the mul - ber-ry bush, the
mf
mul-ber-ry bush; the mul-ber-ry bush: Here we go round the mul-ber-ry bush, All
on a frost - y morn - ing. This is the way we clap our hands,
This is the way we clap our hands, This is the way we
clap our hands, All on a frost - y morn - ing.

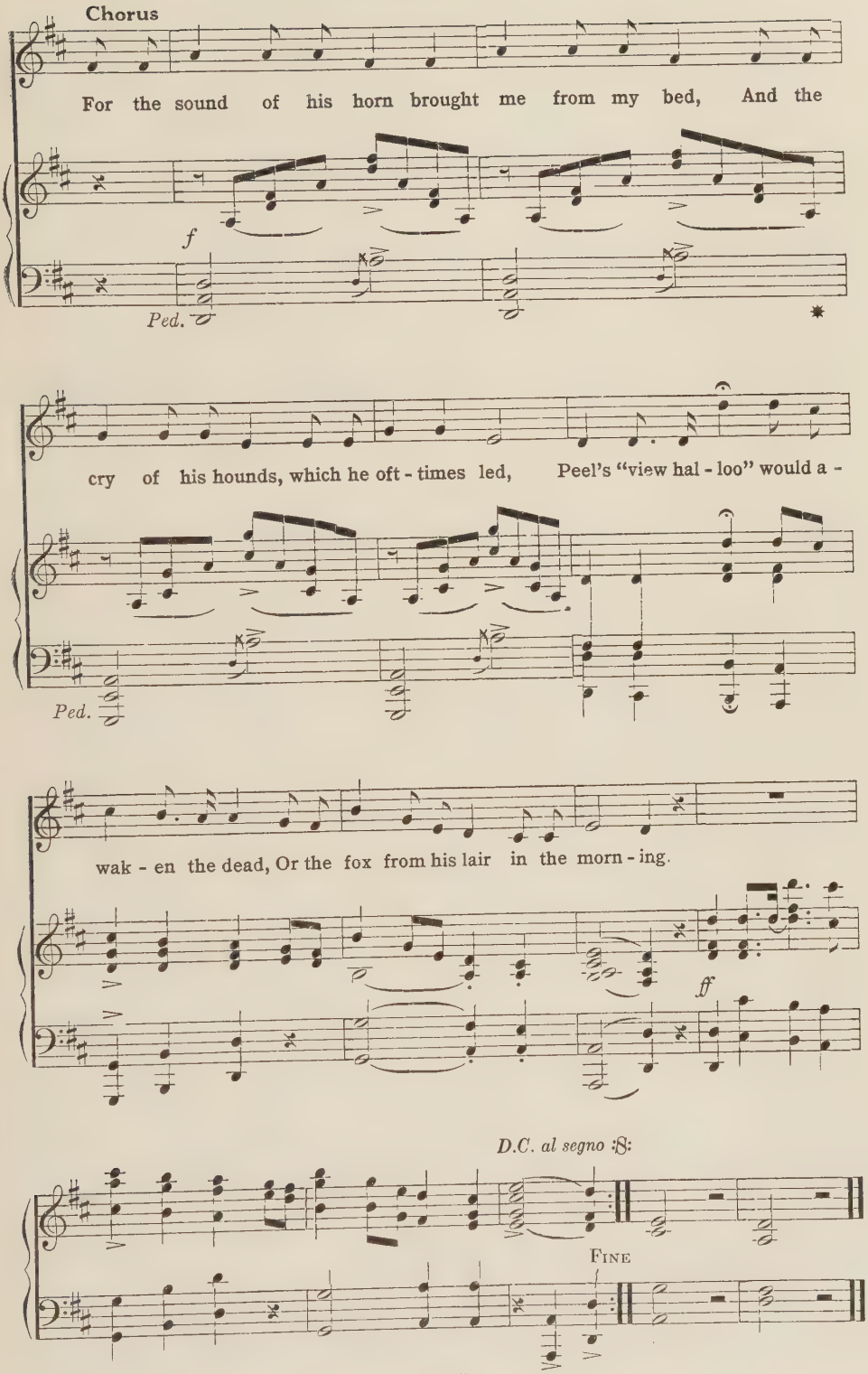
From "Folk-Songs and Other Songs for Children." Used by permission of Oliver Ditson Company, Boston

87 John Peel

Old Hunting Song

Allegro con spirito
ff
1. D' ye ken John Peel with his coat so gay, D' ye
2. D' ye ken John Peel with his coat so gay, He
mf
ken John Peel at the break o' the day, D' ye ken John Peel when he's
lived at Trout - beck once on a day; Now he has gone
f
far, far a - way With his hounds and his horn in the morn - ing?
far, far a - way We shall ne'er hear his voice in the morn - ing.

From "The Songs of England." Published by Boosey and Co. Used by permission

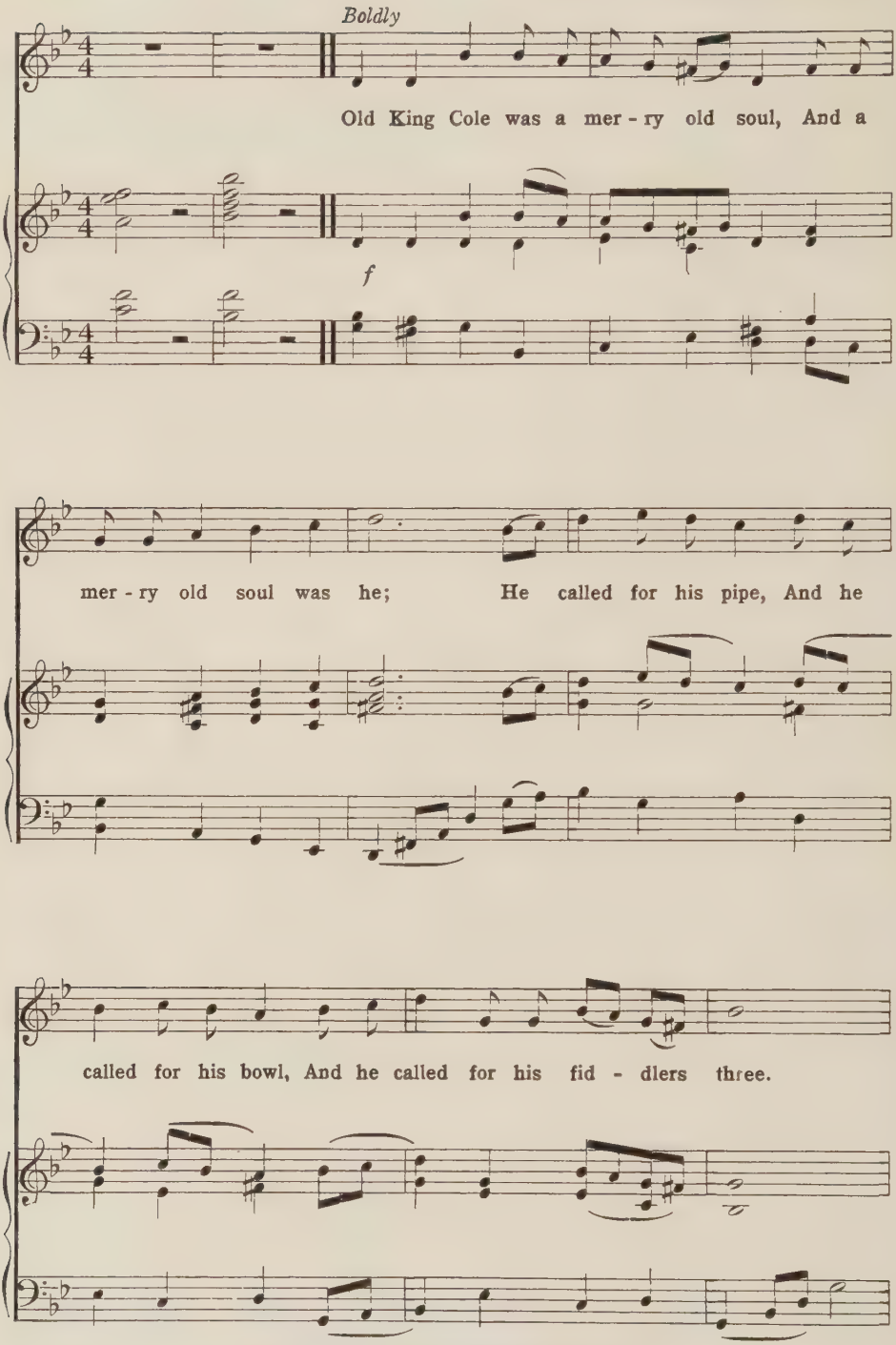
John Peel


Chorus
For the sound of his horn brought me from my bed, And the
f
Ped.
cry of his hounds, which he oft - times led, Peel's "view hal - loo" would a -
Ped.
wak - en the dead, Or the fox from his lair in the morn - ing.
ff
D.C. al segno :S:
FINE

Old King Cole

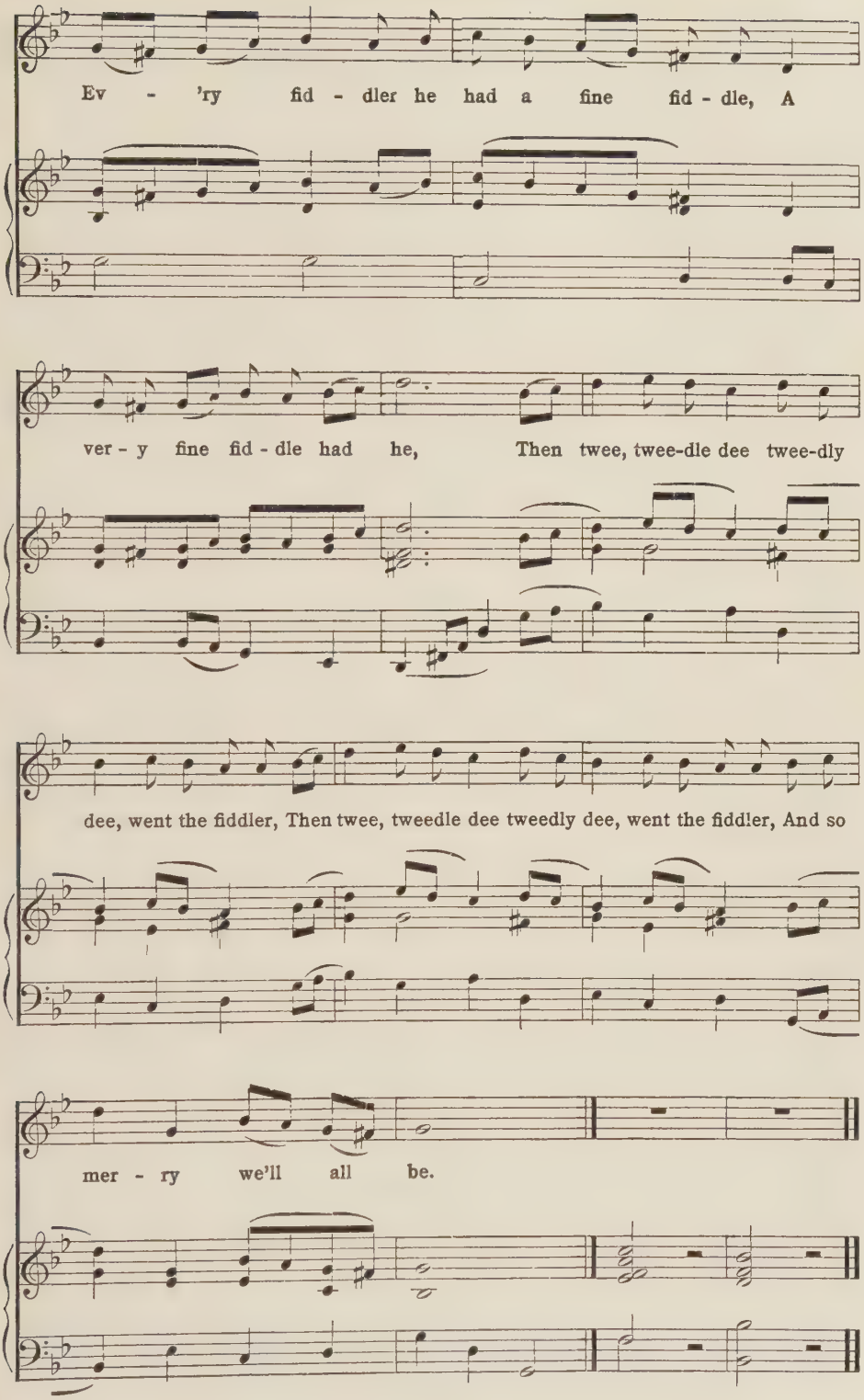
(ENGLISH)

Old Song, 16th Century

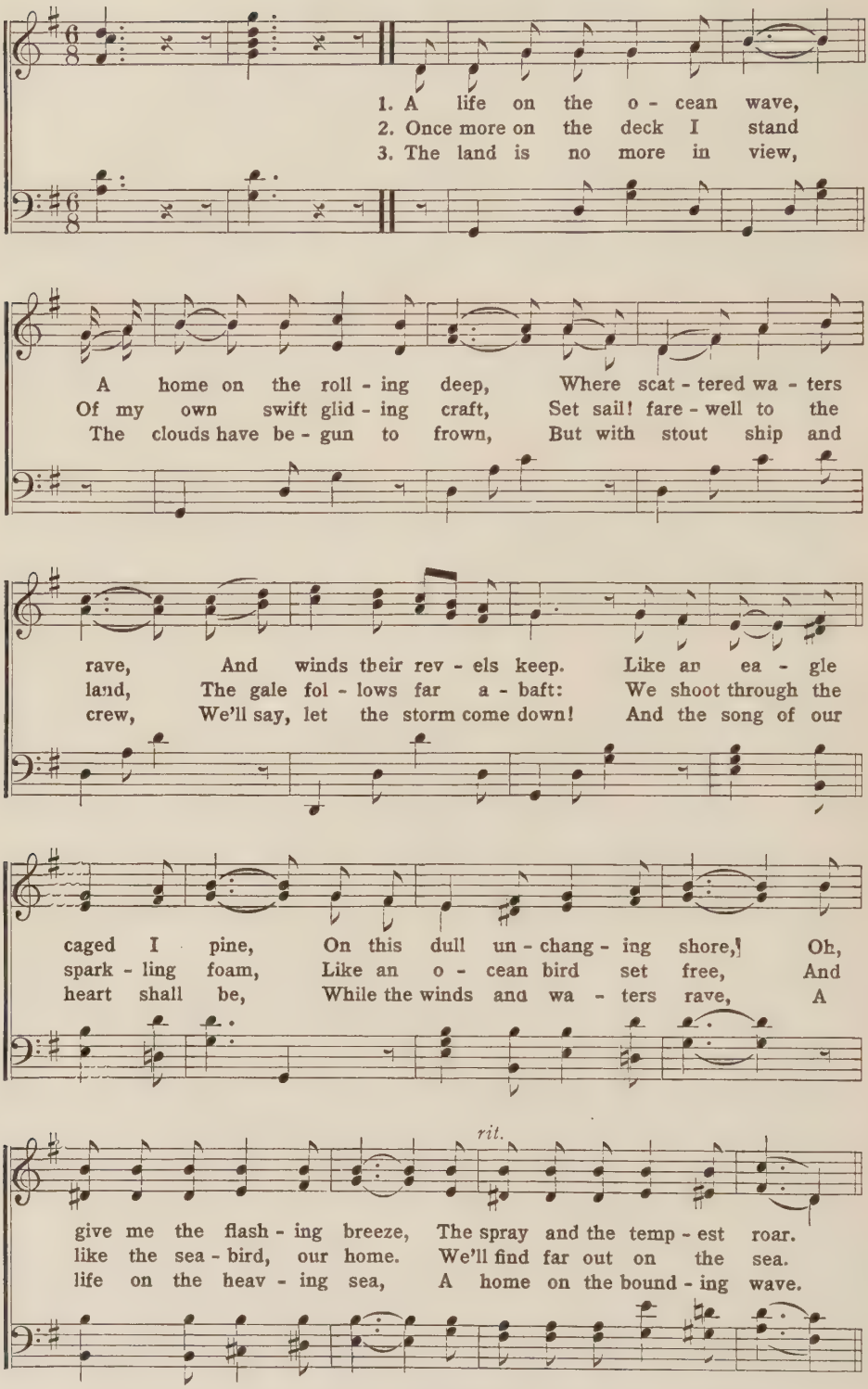

Boldly
Old King Cole was a mer - ry old soul, And a
f
mer - ry old soul was he; He called for his pipe, And he
called for his bowl, And he called for his fid - dlers three.

From "Folk-Songs and Other Songs for Children."
Used by permission of Oliver Ditson Company, Boston

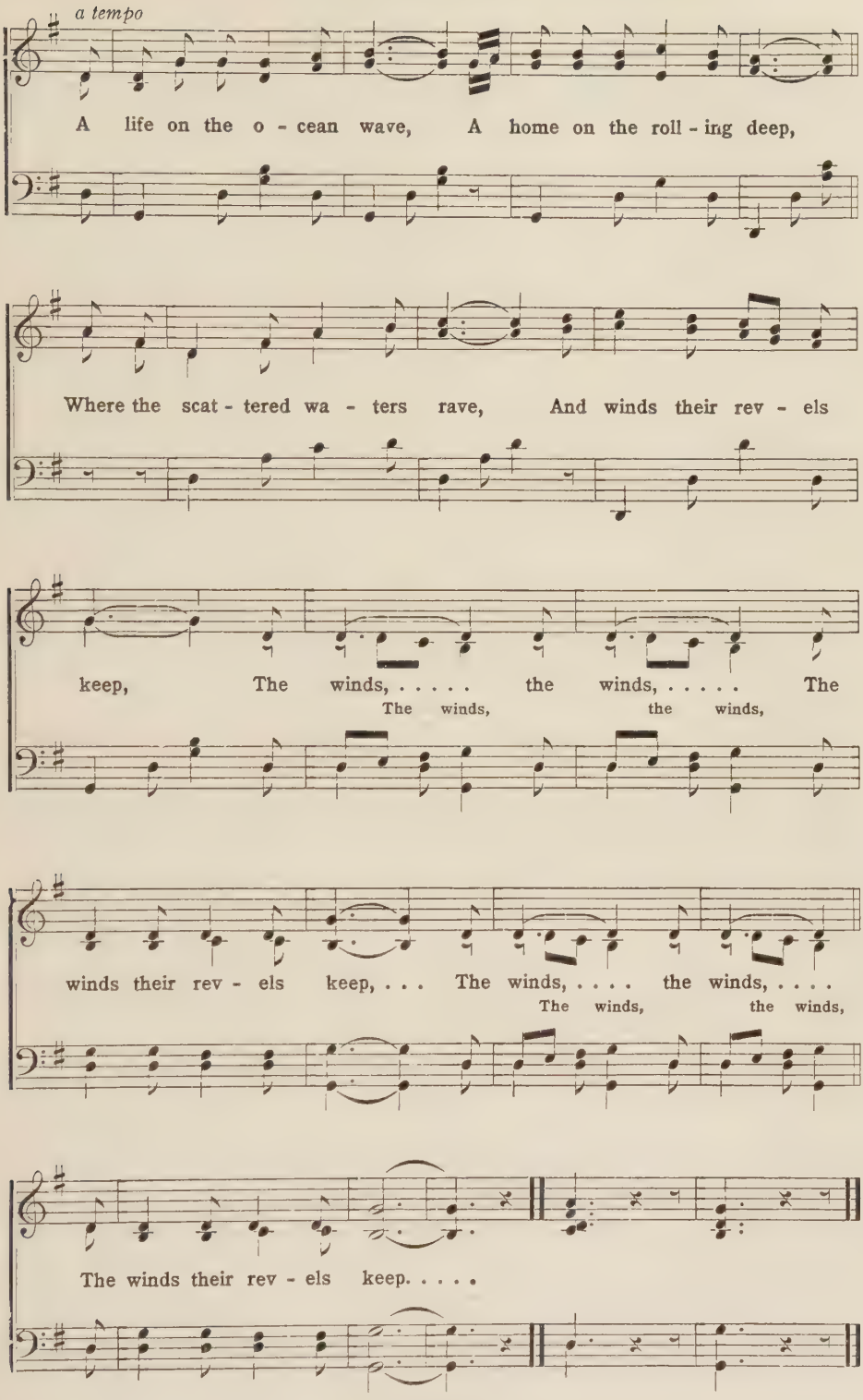
Old King Cole


Ev - 'ry fid - dler he had a fine fid - dle, A
ver - y fine fid - dle had he, Then twee, twee-dle dee twee-dly
dee, went the fiddler, Then twee, tweedle dee tweedly dee, went the fiddler, And so
mer - ry we'll all be.

89 A Life on the Ocean Wave

SARGENT HENRY RUSSELL

1. A life on the o - cean wave,
2. Once more on the deck I stand
3. The land is no more in view,
A home on the roll - ing deep, Where scat - tered wa - ters
Of my own swift glid - ing craft, Set sail! fare - well to the
The clouds have be - gun to frown, But with stout ship and
rave, And winds their rev - els keep. Like an ea - gle
land, The gale fol - lows far a - baft: We shoot through the
crew, We'll say, let the storm come down! And the song of our
caged I pine, On this dull un - chang - ing shore, Oh,
spark - ling foam, Like an o - cean bird set free, And
heart shall be, While the winds and wa - ters rave, A
rit.
give me the flash - ing breeze, The spray and the temp - est roar.
like the sea - bird, our home. We'll find far out on the sea.
life on the heav - ing sea, A home on the bound - ing wave.

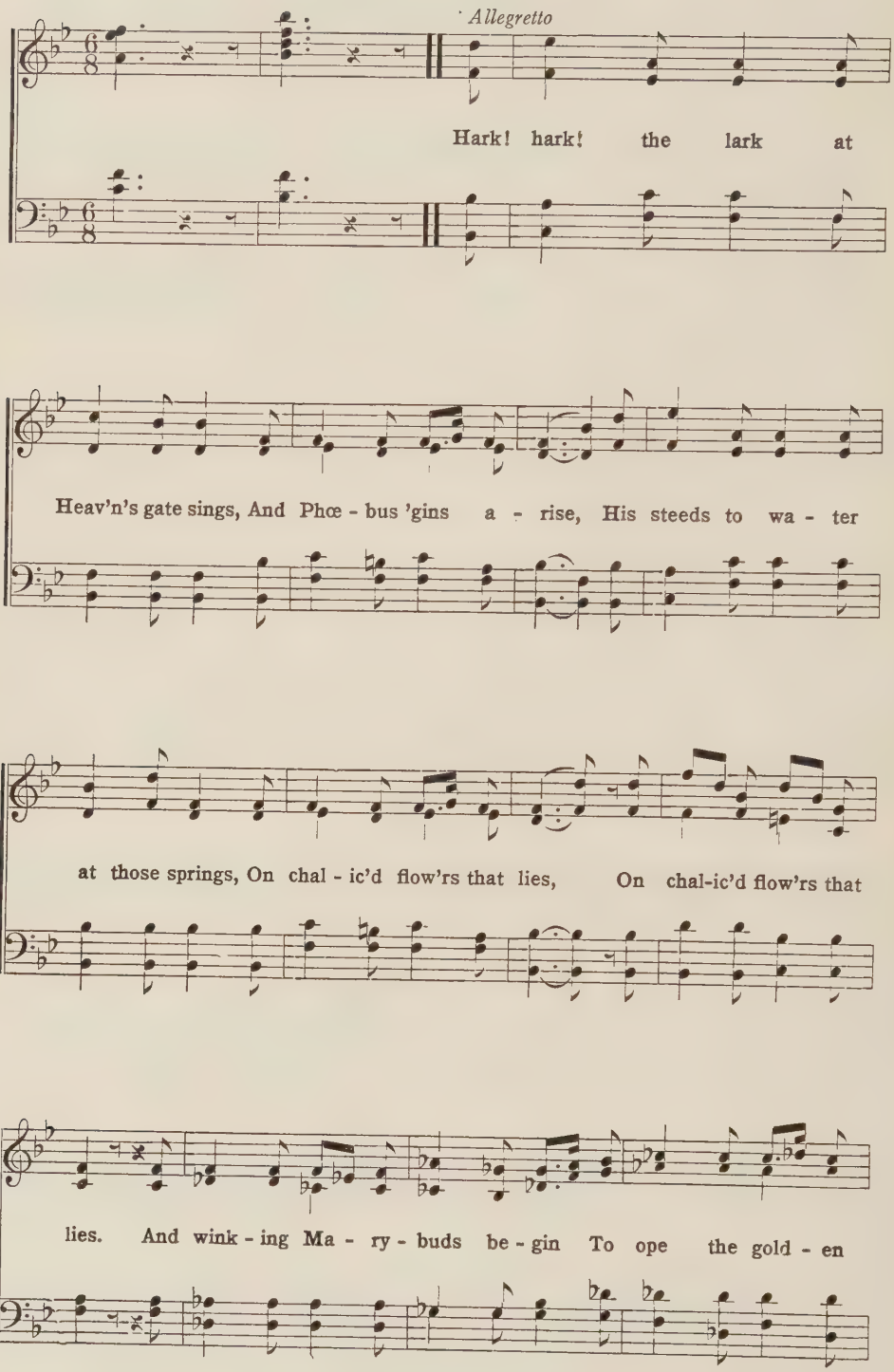
From the Rix "Junior Assembly Book," by permission of Laidlaw Brothers, publishers

A Life on the Ocean Wave

a tempo
A life on the o - cean wave, A home on the roll - ing deep,
Where the scat - tered wa - ters rave, And winds their rev - els
keep, The winds, ... the winds, ... The
The winds, the winds,
winds their rev - els keep, . . . The winds, ... the winds, ...
The winds, the winds,
The winds their rev - els keep. . . . .

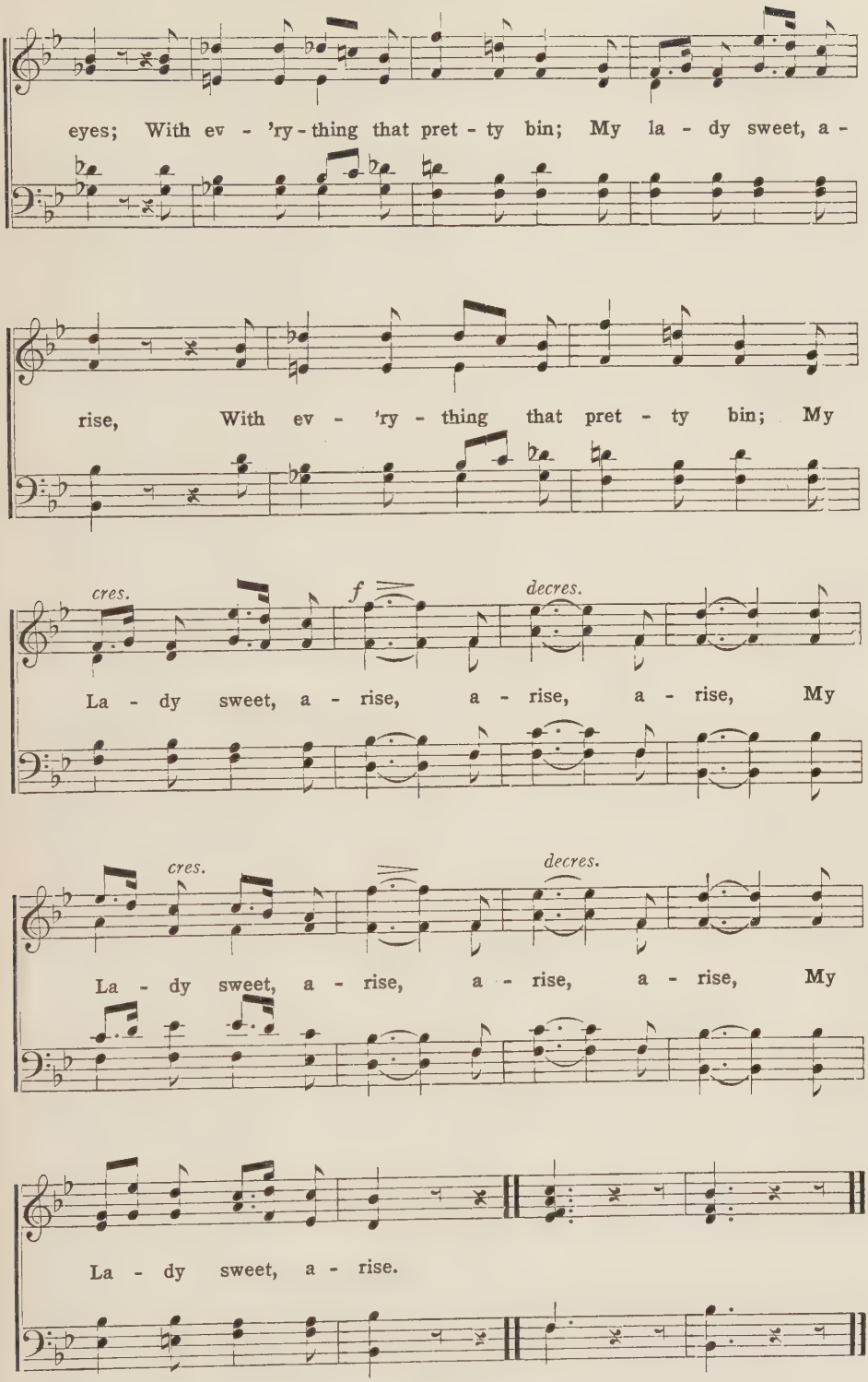
Hark! Hark! the Lark

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

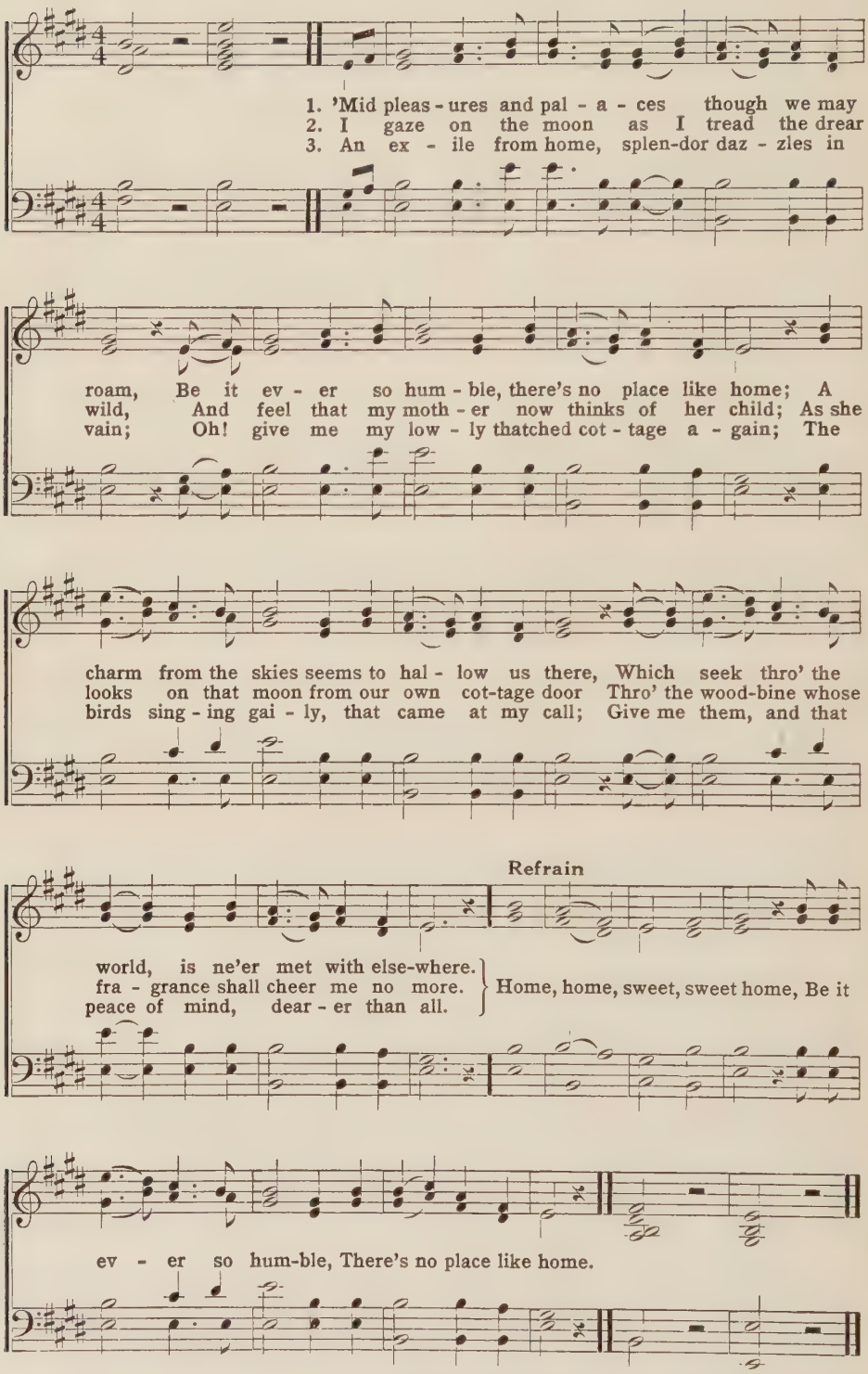

Allegretto
Hark! hark! the lark at
Heav'n's gate sings, And Phœ - bus 'gins a - rise, His steeds to wa - ter
at those springs, On chal - ic'd flow'rs that lies, On chal-ic'd flow'rs that
lies. And wink - ing Ma - ry - buds be - gin To ope the gold - en

Hark! Hark! the Lark


eyes; With ev - 'ry - thing that pret - ty bin; My la - dy sweet, a -
rise, With ev - 'ry - thing that pret - ty bin; My
cres.
f
decres.
La - dy sweet, a - rise, a - rise, a - rise, My
cres.
decres.
La - dy sweet, a - rise, a - rise, a - rise, My
La - dy sweet, a - rise.

91 Home, Sweet Home

JOHN HOWARD PAYNE — HENRY R. BISHOP

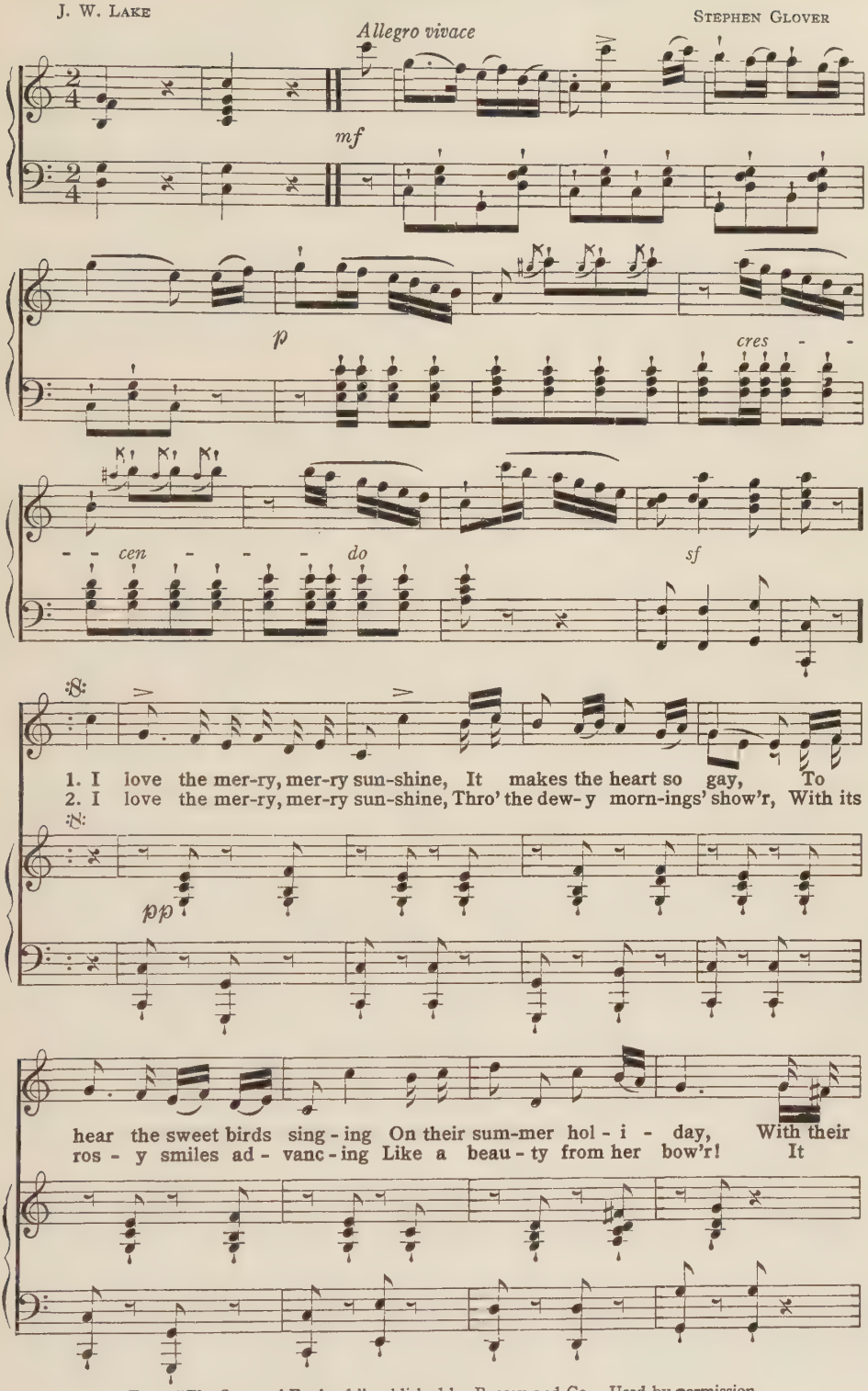

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it ev - er so hum - ble, there's no place like home; A
2. I gaze on the moon as I tread the drear wild, And feel that my moth - er now thinks of her child; As she
3. An ex - ile from home, splen-dor daz - zles in vain; Oh! give me my low - ly thatched cot - tage a - gain; The
charm from the skies seems to hal - low us there, Which seek thro' the world, is ne'er met with else-where.
looks on that moon from our own cot-tage door Thro' the wood-bine whose fra - grance shall cheer me no more.
birds sing - ing gai - ly, that came at my call; Give me them, and that peace of mind, dear - er than all.
Refrain
Home, home, sweet, sweet home, Be it ev - er so hum-ble, There's no place like home.

92

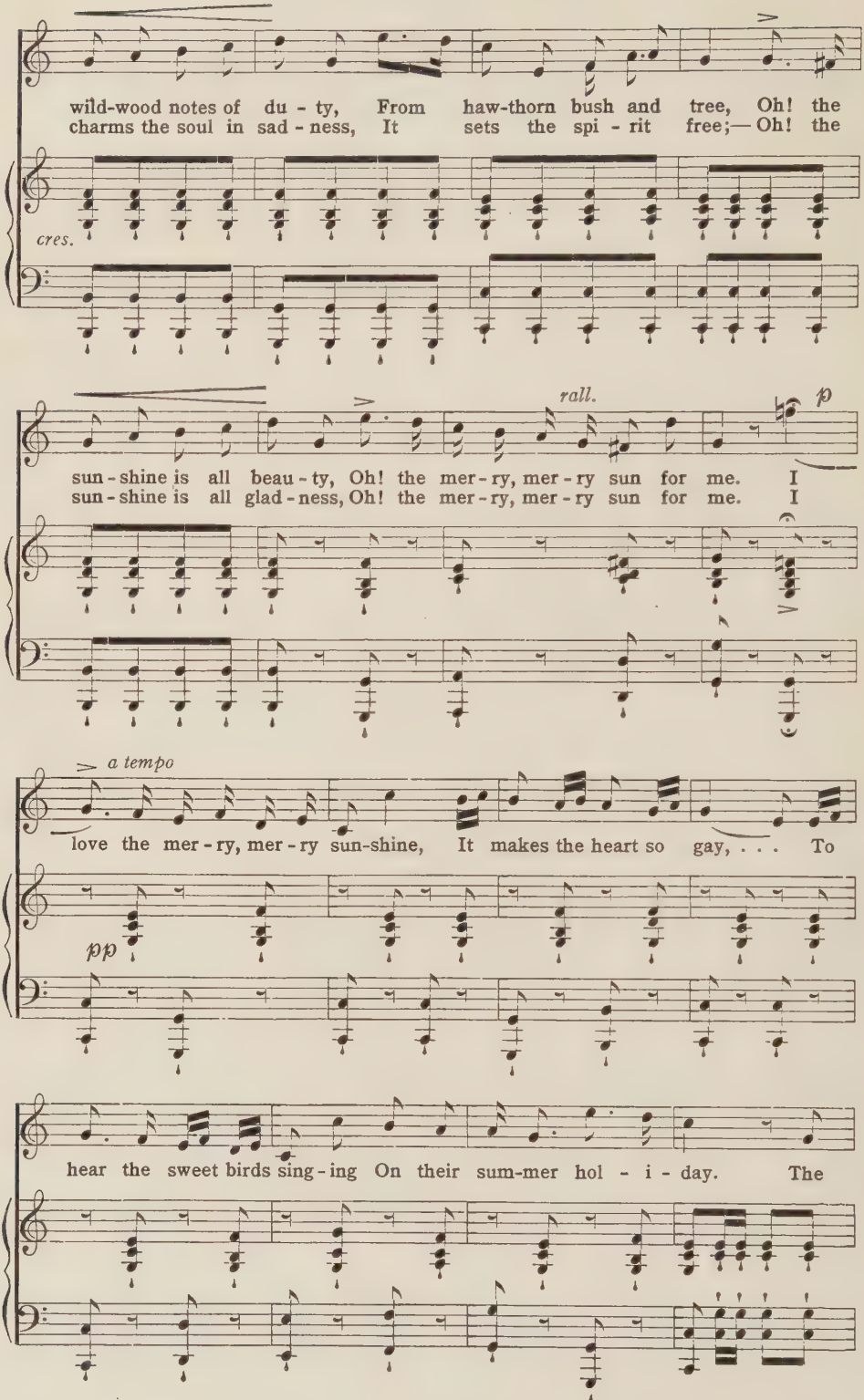
I Love the Merry Sunshine

J. W. Lake

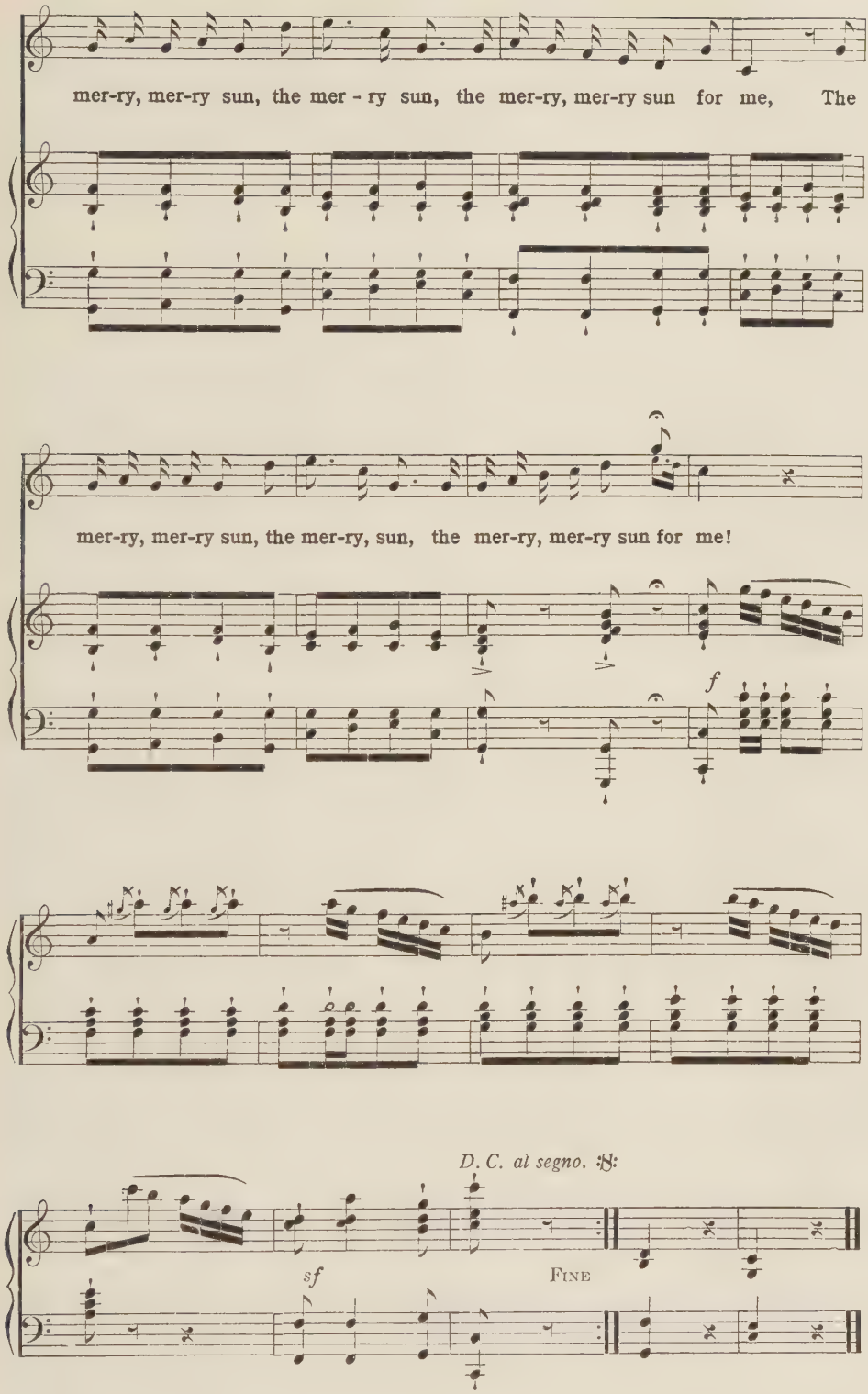
Stephen Glover


Allegro vivace
mf
p
cres
cen
do
sf
1. I love the mer-ry, mer-ry sun-shine, It makes the heart so gay, To
2. I love the mer-ry, mer-ry sun-shine, Thro' the dew-y morn-ings' show'r, With its
pp
hear the sweet birds sing-ing On their sum-mer hol-i-day, With their
ros-y smiles ad-vanc-ing Like a beau-ty from her bow'r! It

From "The Songs of England," published by Boosey and Co. Used by permission

I Love the Merry Sunshine

wild-wood notes of du - ty, From haw-thorn bush and tree, Oh! the
charms the soul in sad - ness, It sets the spi - rit free;— Oh! the
cres.
rall.
p
sun - shine is all beau - ty, Oh! the mer - ry, mer - ry sun for me. I
sun - shine is all glad - ness, Oh! the mer - ry, mer - ry sun for me. I
a tempo
love the mer - ry, mer - ry sun-shine, It makes the heart so gay, . . . To
pp
hear the sweet birds sing - ing On their sum-mer hol - i - day. The

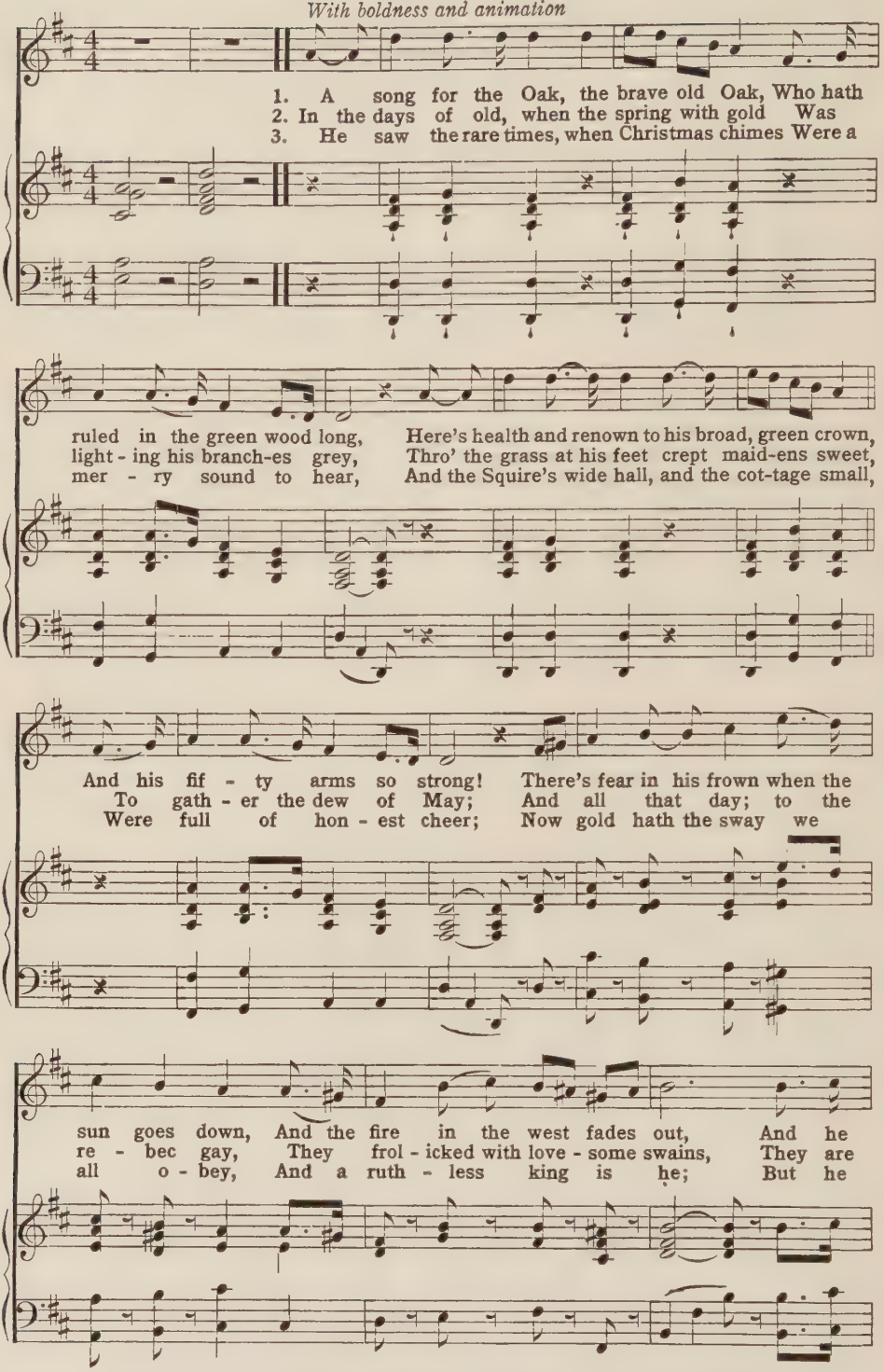
I Love the Merry Sunshine


mer-ry, mer-ry sun, the mer - ry sun, the mer-ry, mer-ry sun for me, The
mer-ry, mer-ry sun, the mer-ry, sun, the mer-ry, mer-ry sun for me!
f
D. C. al segno. 𝄋
sf
FINE

93 The Brave Old Oak

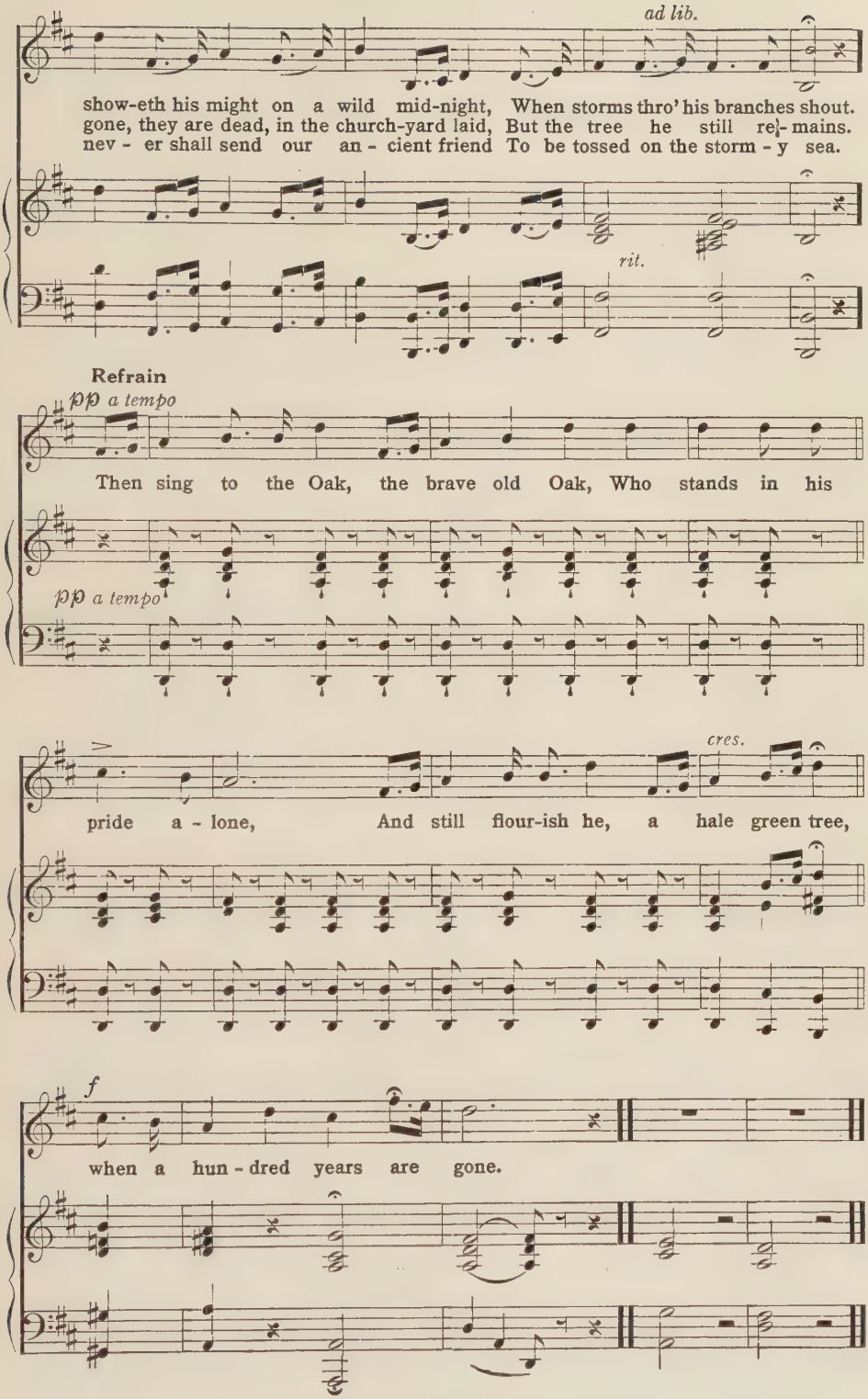
H. F. Chorley — E. J. Loder

With boldness and animation

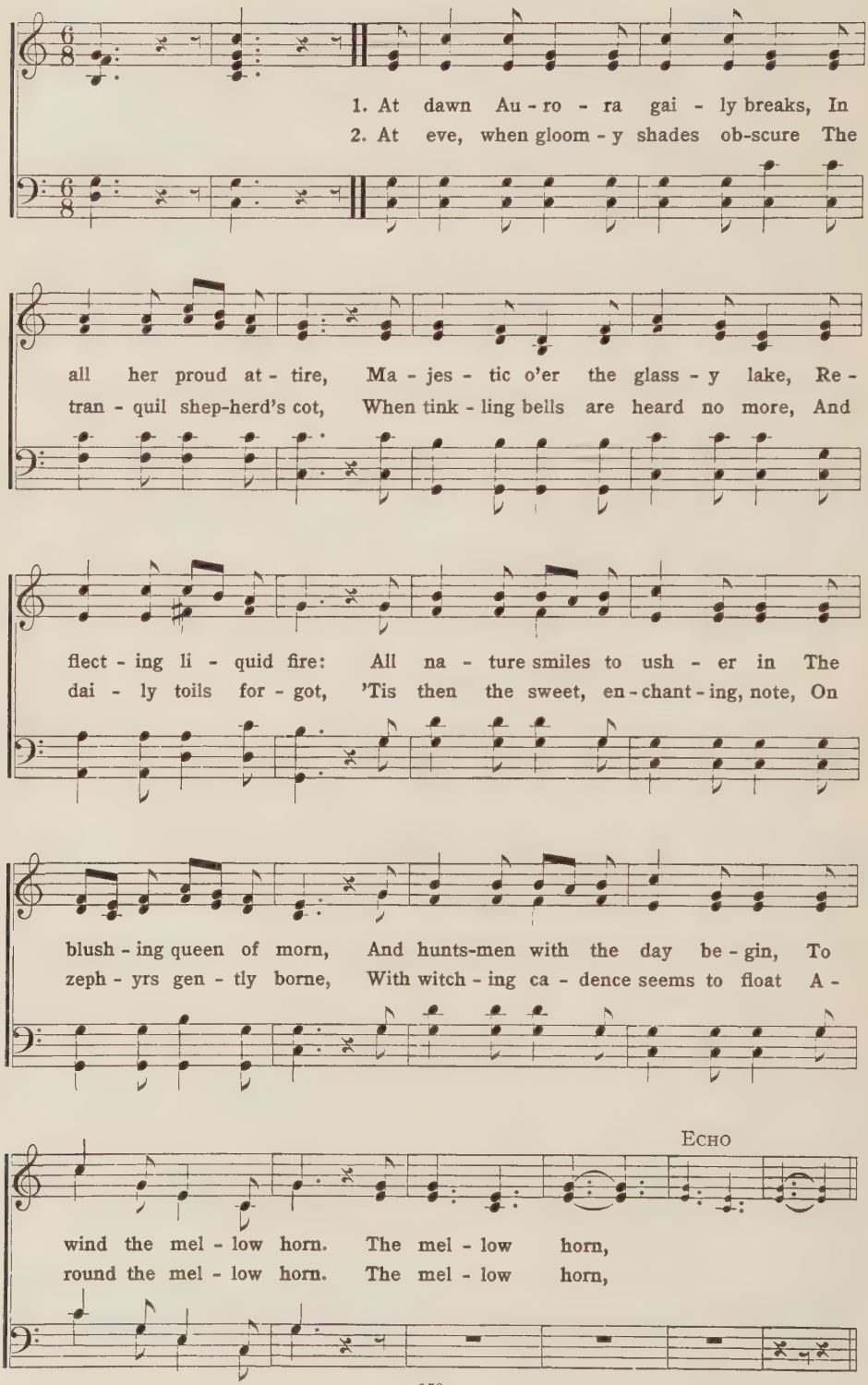

1. A song for the Oak, the brave old Oak, Who hath
2. In the days of old, when the spring with gold Was
3. He saw the rare times, when Christmas chimes Were a
ruled in the green wood long, Here's health and renown to his broad, green crown,
light - ing his branch-es grey, Thro' the grass at his feet crept maid-ens sweet,
mer - ry sound to hear, And the Squire's wide hall, and the cot-tage small,
And his fif - ty arms so strong! There's fear in his frown when the
To gath - er the dew of May; And all that day; to the
Were full of hon - est cheer; Now gold hath the sway we
sun goes down, And the fire in the west fades out, And he
re - bec gay, They frol - icked with love - some swains, They are
all o - bey, And a ruth - less king is he; But he

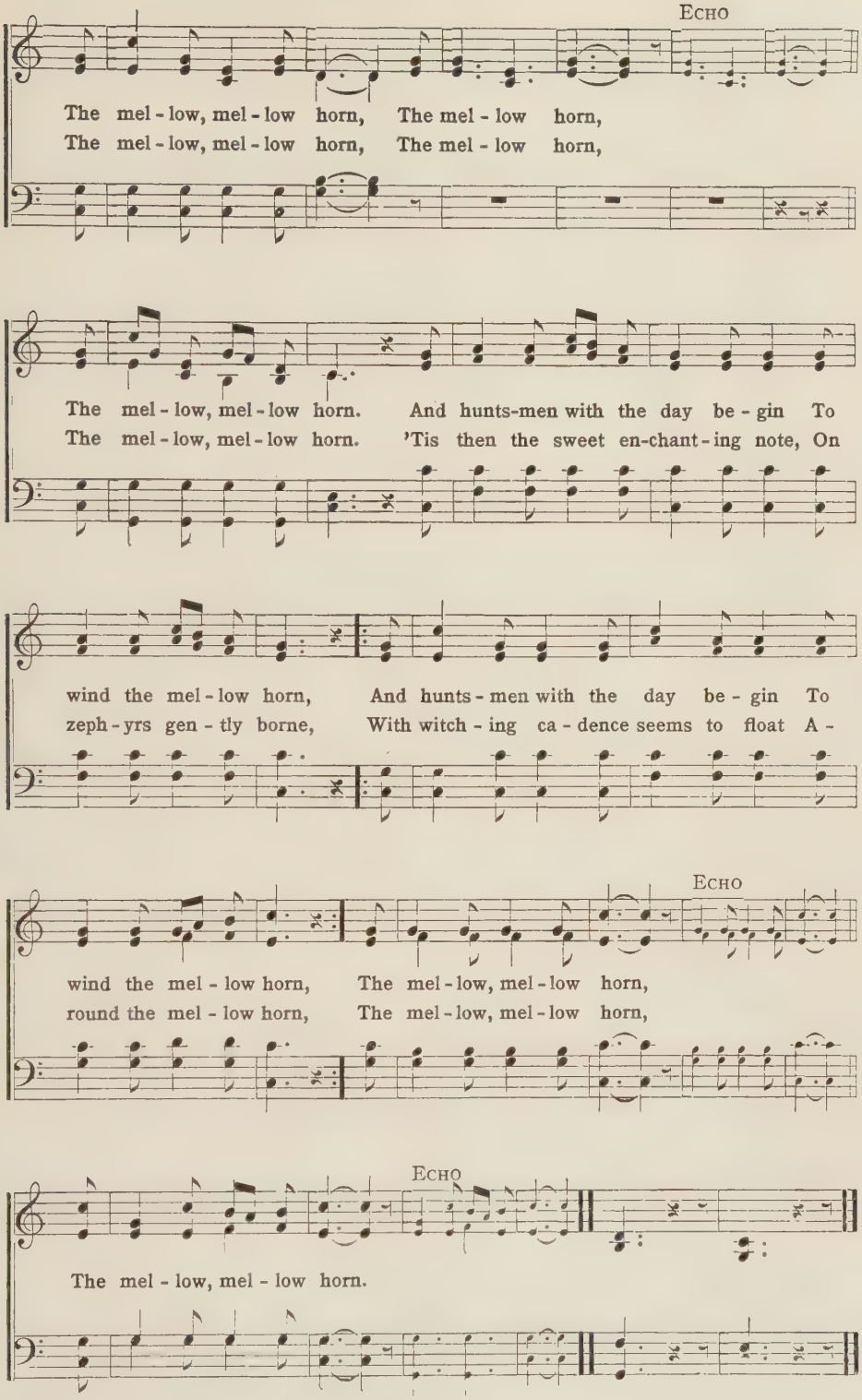
From "The Songs of England," published by Boosey and Co. Used by permission

The Brave Old Oak

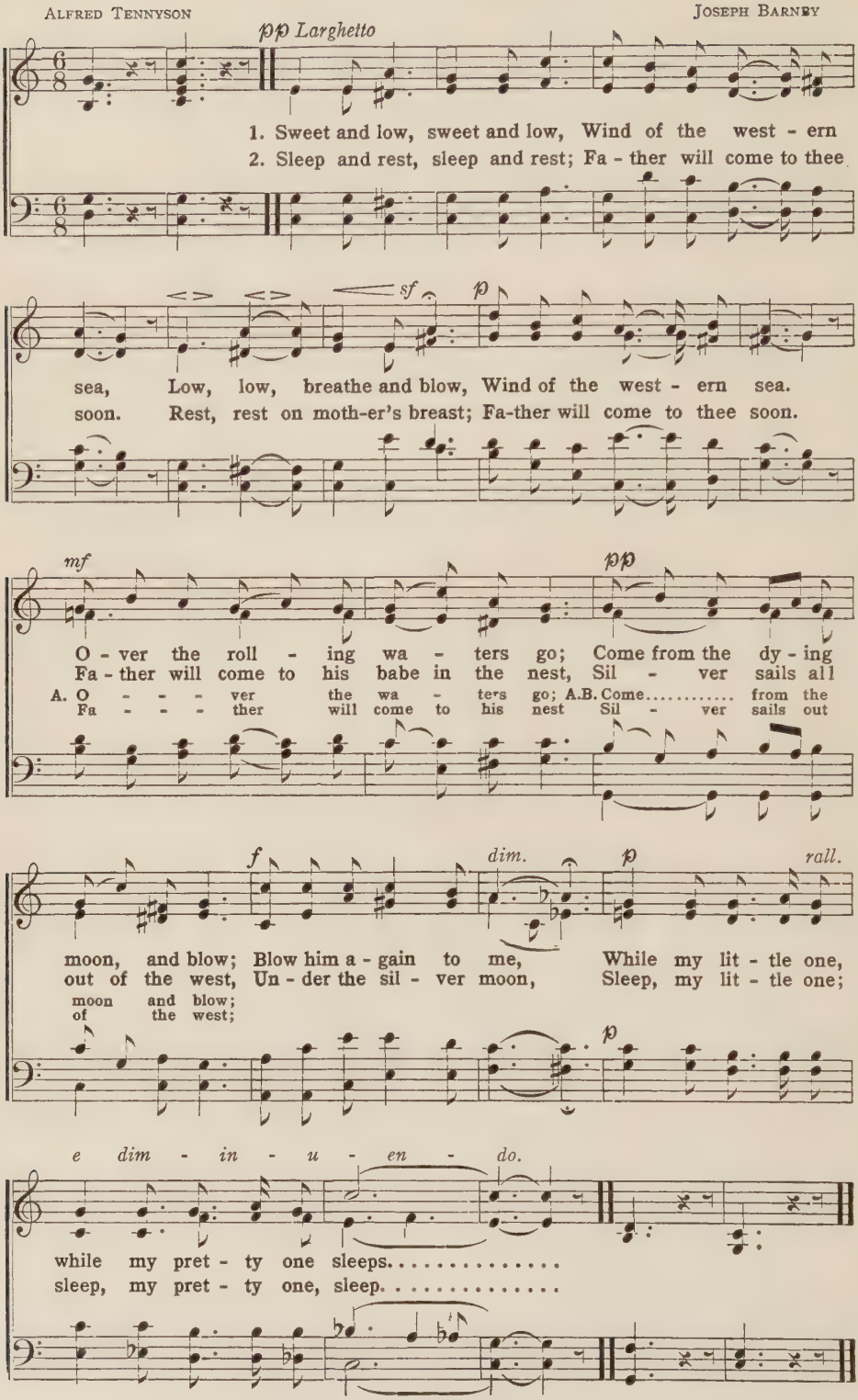

ad lib.
show-eth his might on a wild mid-night, When storms thro' his branches shout.
gone, they are dead, in the church-yard laid, But the tree he still re-mains.
nev - er shall send our an - cient friend To be tossed on the storm - y sea.
rit.
Refrain
pp a tempo
Then sing to the Oak, the brave old Oak, Who stands in his
pp a tempo
cres.
pride a - lone, And still flour-ish he, a hale green tree,
f
when a hun - dred years are gone.

The Mellow Horn

JONES

1. At dawn Au - ro - ra gai - ly breaks, In
2. At eve, when gloom - y shades ob-scure The
all her proud at - tire, Ma - jes - tic o'er the glass - y lake, Re -
tran - quil shep-herd's cot, When tink - ling bells are heard no more, And
flect - ing li - quid fire: All na - ture smiles to ush - er in The
dai - ly toils for - got, 'Tis then the sweet, en - chant - ing, note, On
blush - ing queen of morn, And hunts-men with the day be - gin, To
zeph - yrs gen - tly borne, With witch - ing ca - dence seems to float A -
ECHO
wind the mel - low horn. The mel - low horn,
round the mel - low horn. The mel - low horn,

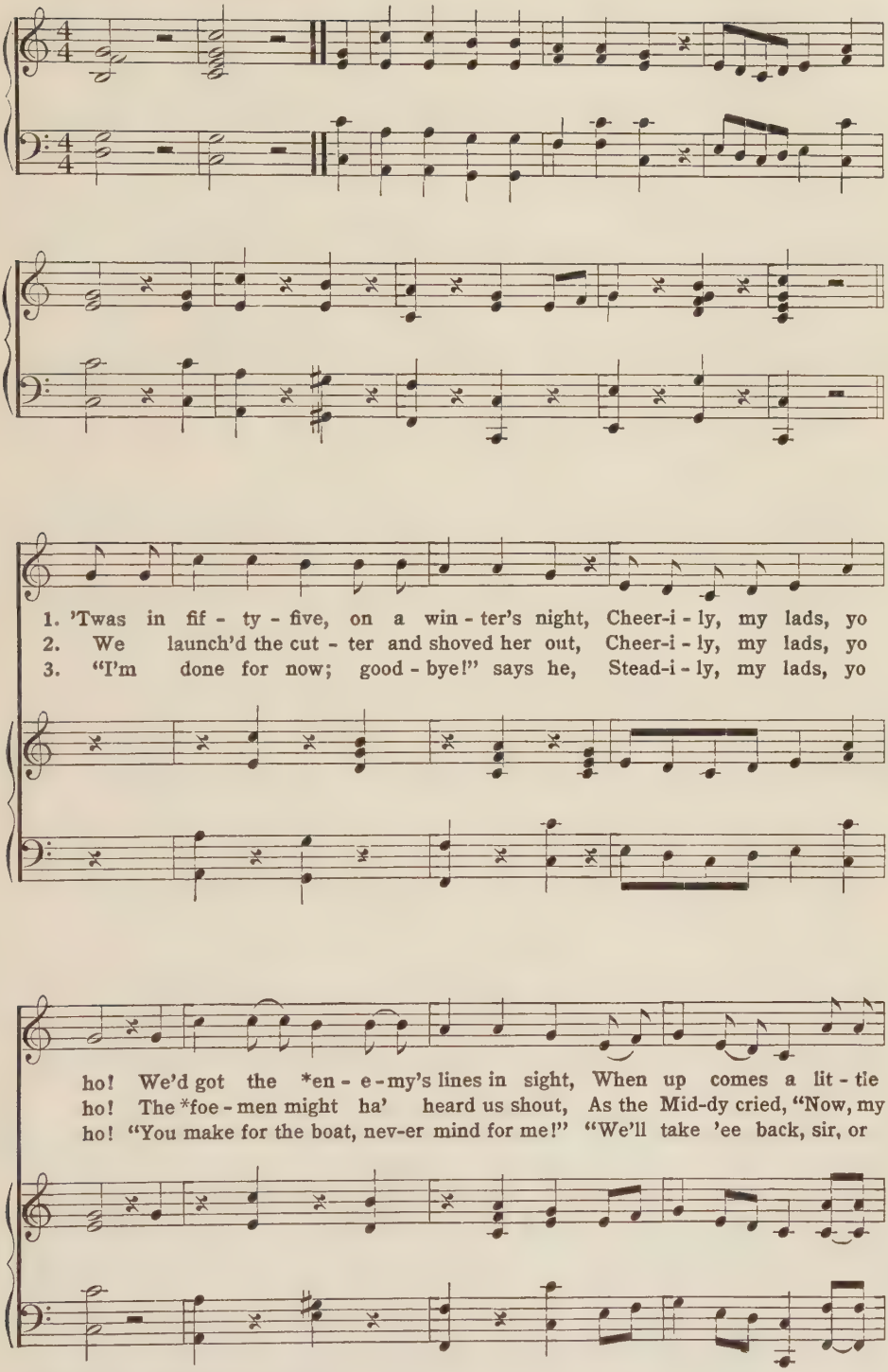
The Mellow Horn

Echo
The mel - low, mel - low horn, The mel - low horn,
The mel - low, mel - low horn, The mel - low horn,
The mel - low, mel - low horn. And hunts-men with the day be - gin To
The mel - low, mel - low horn. 'Tis then the sweet en-chant - ing note, On
wind the mel - low horn, And hunts - men with the day be - gin To
zeph - yrs gen - tly borne, With witch - ing ca - dence seems to float A -
Echo
wind the mel - low horn, The mel - low, mel - low horn,
round the mel - low horn, The mel - low, mel - low horn,
Echo
The mel - low, mel - low horn.

95 Sweet and Low

ALFRED TENNYSON — JOSEPH BARNBY

pp Larghetto
1. Sweet and low, sweet and low, Wind of the west - ern
2. Sleep and rest, sleep and rest; Fa - ther will come to thee
sf
p
sea, Low, low, breathe and blow, Wind of the west - ern sea.
soon. Rest, rest on moth-er's breast; Fa-ther will come to thee soon.
mf
pp
O - ver the roll - ing wa - ters go; Come from the dy - ing
Fa - ther will come to his babe in the nest, Sil - ver sails all
A. O - - - ver the wa - ters go; A.B. Come..... from the
Fa - - - ther will come to his nest Sil - ver sails out
f
dim.
p
rall.
moon, and blow; Blow him a - gain to me, While my lit - tle one,
out of the west, Un - der the sil - ver moon, Sleep, my lit - tle one;
moon and blow;
of the west;
p
e dim - in - u - en - do.
while my pret - ty one sleeps.....
sleep, my pret - ty one, sleep.....

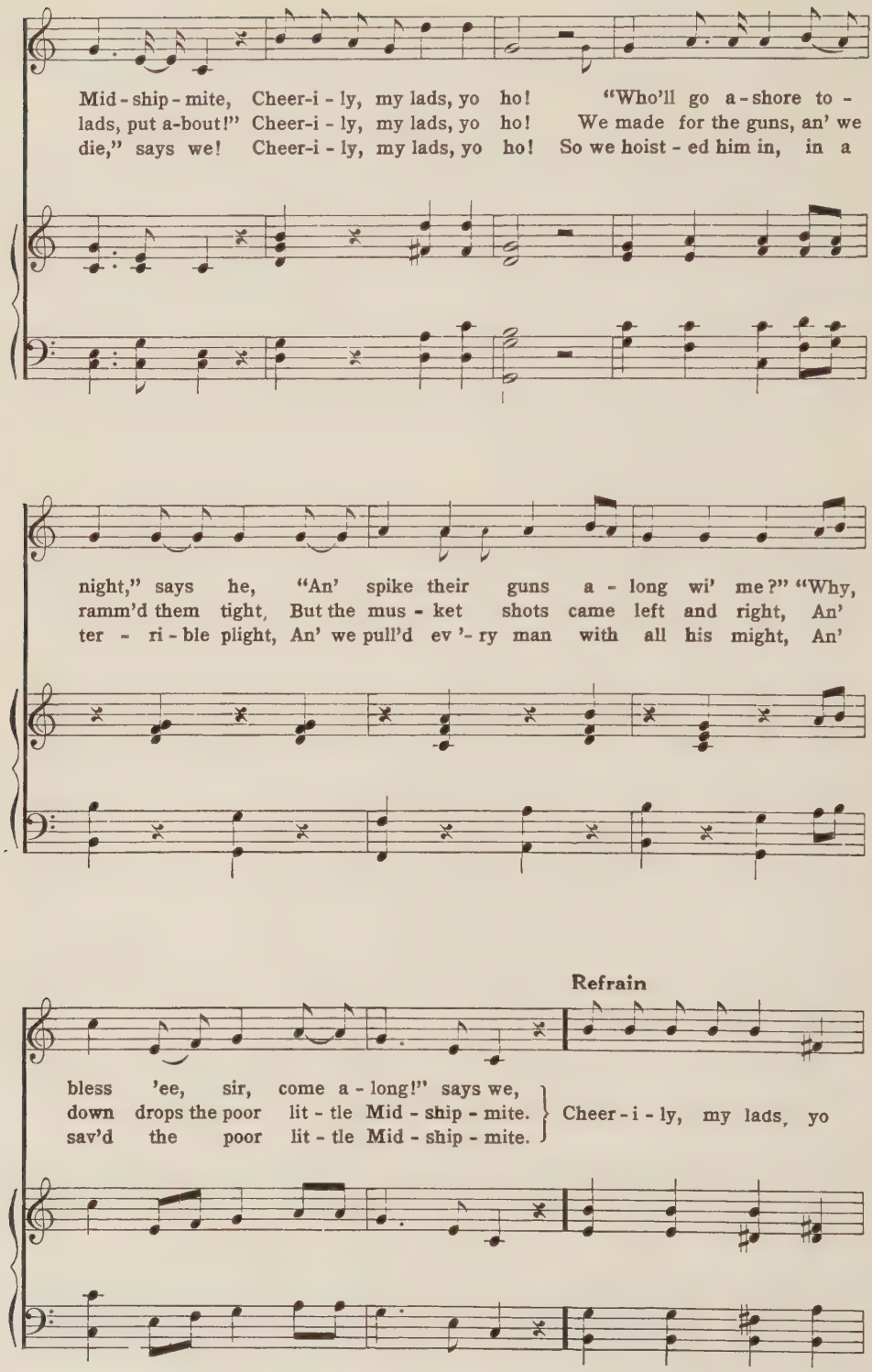
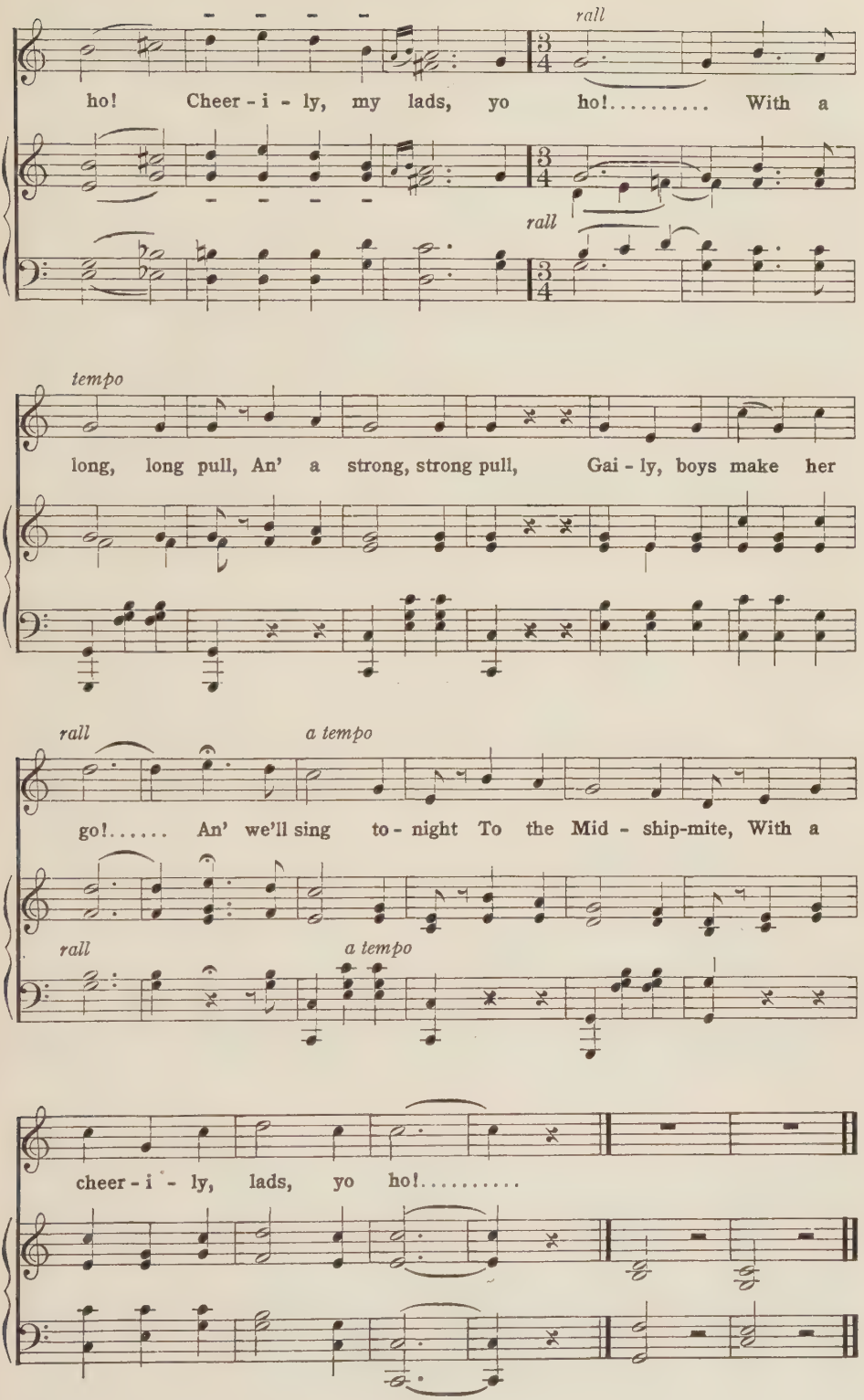
96 The Midshipmite

FREDERICK E. WEATHERBY — STEPHEN ADAMS

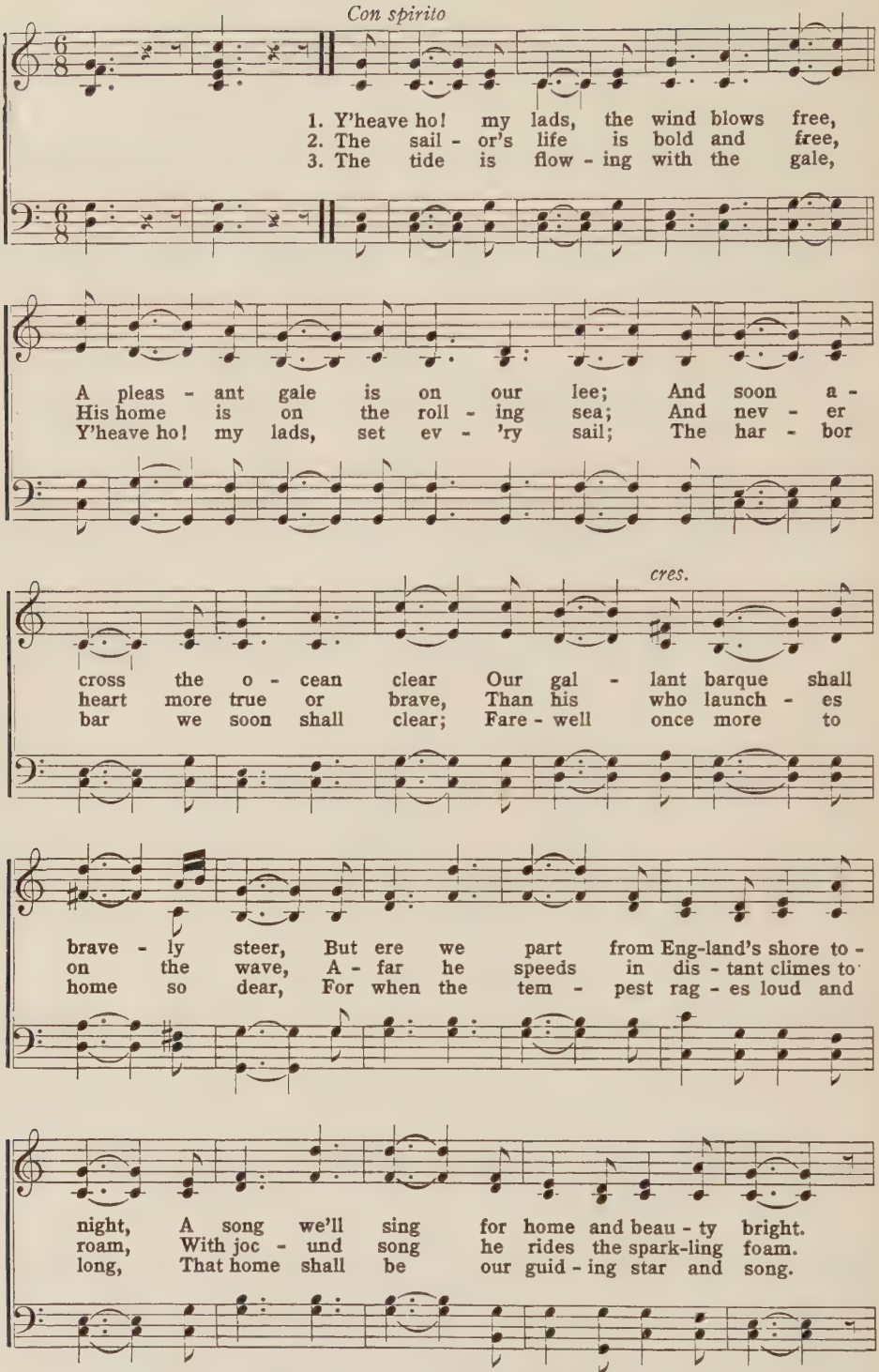

1. 'Twas in fif - ty - five, on a win - ter's night, Cheer-i - ly, my lads, yo
2. We launch'd the cut - ter and shoved her out, Cheer-i - ly, my lads, yo
3. "I'm done for now; good - bye!" says he, Stead-i - ly, my lads, yo
ho! We'd got the *en - e - my's lines in sight, When up comes a lit - tle
ho! The *foe - men might ha' heard us shout, As the Mid-dy cried, "Now, my
ho! "You make for the boat, nev-er mind for me!" "We'll take 'ee back, sir, or

* Altered. Original word "Russian".
* Altered. Original word "lubbers".

The Midshipmite


Mid - ship - mite, Cheer-i - ly, my lads, yo ho! "Who'll go a - shore to -
lads, put a-bout!" Cheer-i - ly, my lads, yo ho! We made for the guns, an' we
die," says we! Cheer-i - ly, my lads, yo ho! So we hoist - ed him in, in a
night," says he, "An' spike their guns a - long wi' me?" "Why,
ramm'd them tight, But the mus - ket shots came left and right, An'
ter - ri - ble plight, An' we pull'd ev '- ry man with all his might, An'
Refrain
bless 'ee, sir, come a - long!" says we,
down drops the poor lit - tle Mid - ship - mite.
sav'd the poor lit - tle Mid - ship - mite.
Cheer - i - ly, my lads, yo

rall
ho! Cheer - i - ly, my lads, yo ho!..... With a
rall
tempo
long, long pull, An' a strong, strong pull, Gai - ly, boys make her
rall
a tempo
go!..... An' we'll sing to - night To the Mid - ship-mite, With a
rall
a tempo
cheer - i - ly, lads, yo ho!.....

97 Sailing

GODFREY MARKS

Con spirito
1. Y'heave ho! my lads, the wind blows free,
2. The sail - or's life is bold and free,
3. The tide is flow - ing with the gale,
A pleas - ant gale is on our lee; And soon a -
His home is on the roll - ing sea; And nev - er
Y'heave ho! my lads, set ev - 'ry sail; The har - bor
cres.
cross the o - cean clear Our gal - lant barque shall
heart more true or brave, Than his who launch - es
bar we soon shall clear; Fare - well once more to
brave - ly steer, But ere we part from Eng-land's shore to -
on the wave, A - far he speeds in dis - tant climes to
home so dear, For when the tem - pest rag - es loud and
night, A song we'll sing for home and beau - ty bright.
roam, With joc - und song he rides the spark-ling foam.
long, That home shall be our guid - ing star and song.

From the "Abridged Academy Song Book"
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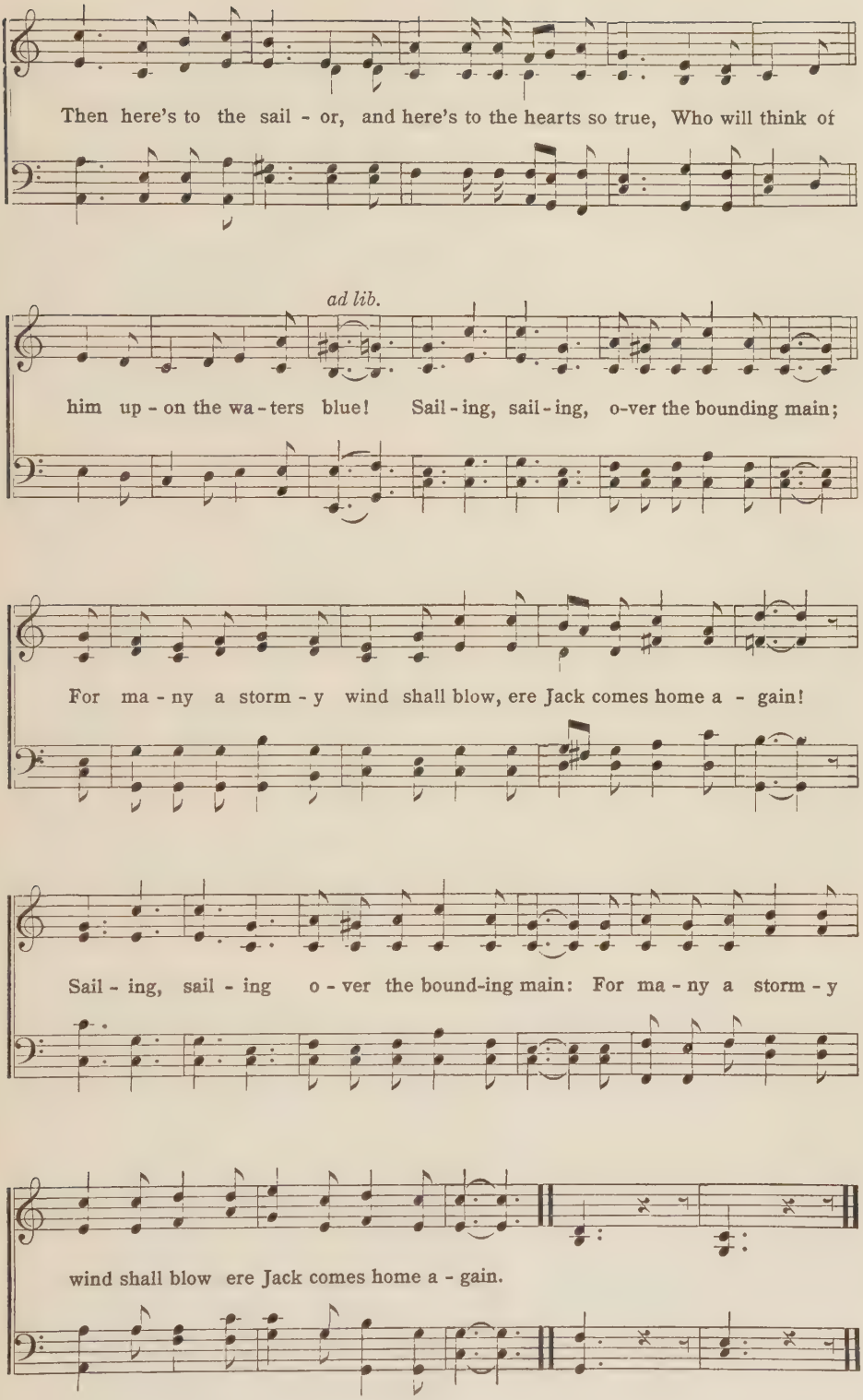
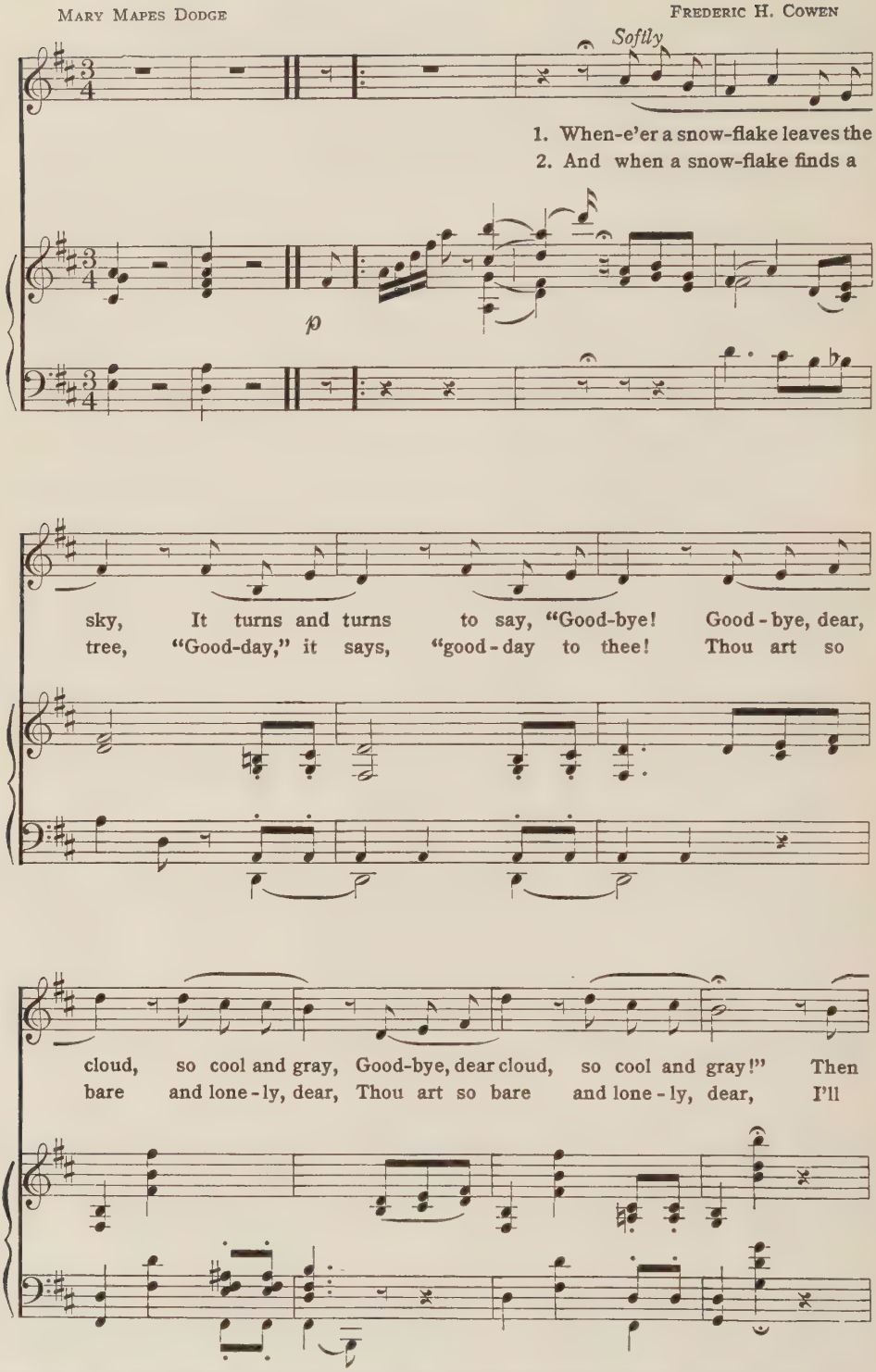
Sailing

Then here's to the sail - or, and here's to the hearts so true, Who will think of
ad lib.
him up - on the wa - ters blue! Sail - ing, sail - ing, o-ver the bounding main;
For ma - ny a storm - y wind shall blow, ere Jack comes home a - gain!
Sail - ing, sail - ing o - ver the bound-ing main: For ma - ny a storm - y
wind shall blow ere Jack comes home a - gain.

Snowflakes

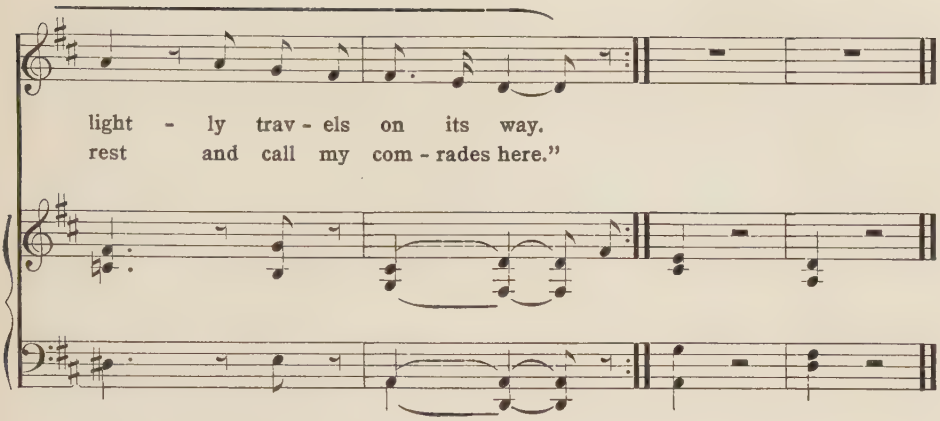
MARY MAPES DODGE

FREDERIC H. COWEN


Softly
1. When-e'er a snow-flake leaves the
2. And when a snow-flake finds a
p
sky, It turns and turns to say, "Good-bye! Good-bye, dear,
tree, "Good-day," it says, "good-day to thee! Thou art so
cloud, so cool and gray, Good-bye, dear cloud, so cool and gray!" Then
bare and lone-ly, dear, Thou art so bare and lone-ly, dear, I'll

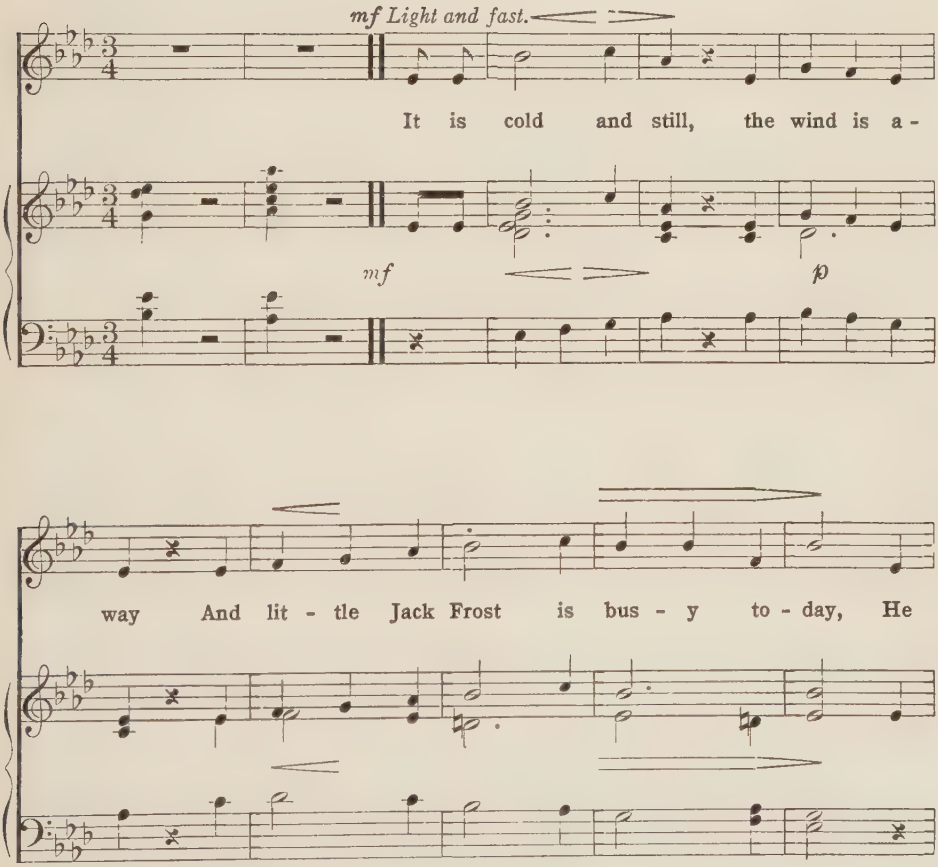
Music from "The Song Primer," by Alys E. Bentley. Used by permission of the publishers, Laidlaw Brothers, Inc.

Snowflakes



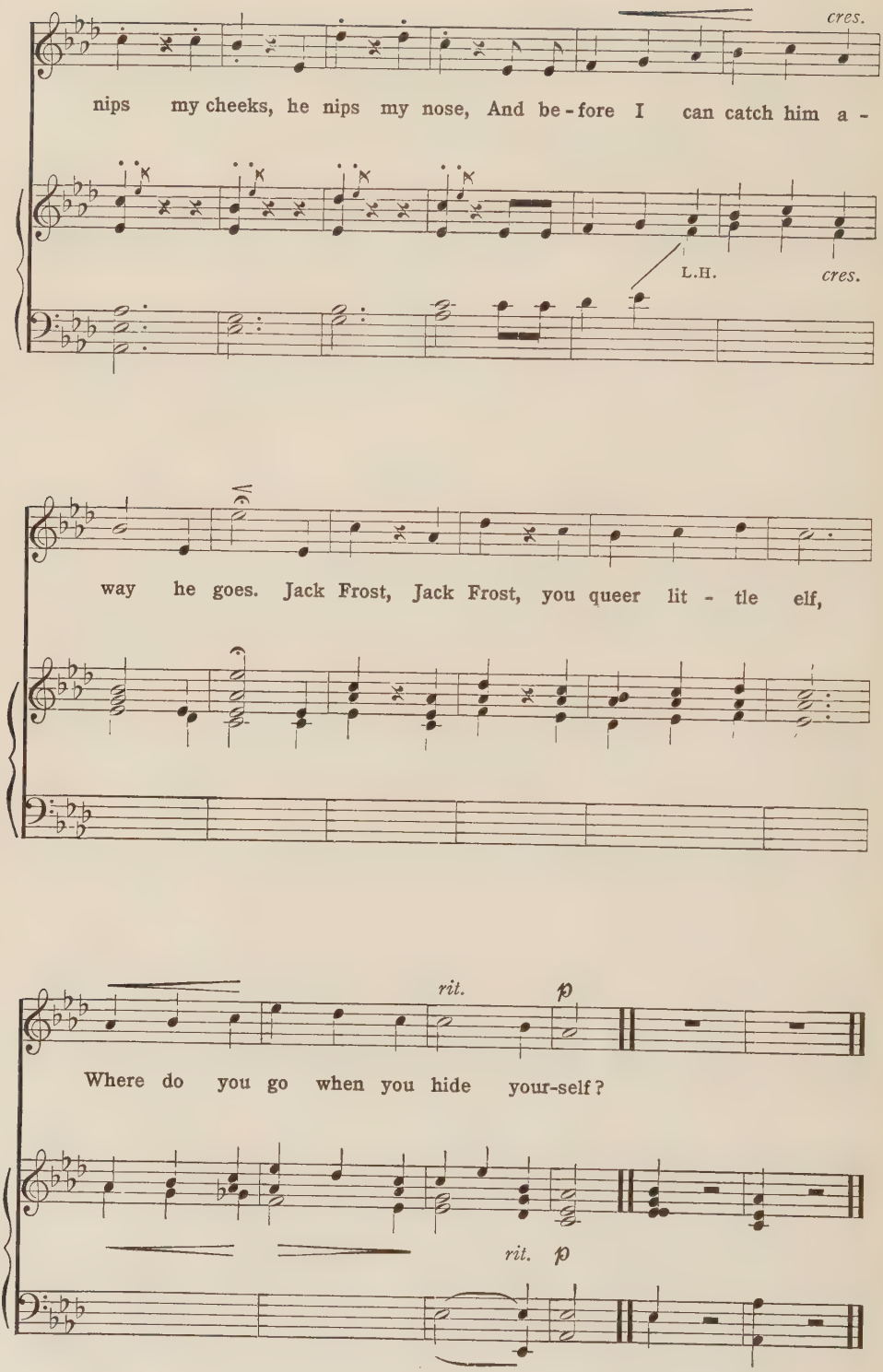
99 Jack Frost

ARTHUR HENRY ALYS E. BENTLEY



From "The Song Primer," by Alys E. Bentley. Used by permission of the publishers, Laidlaw Brothers, Inc.

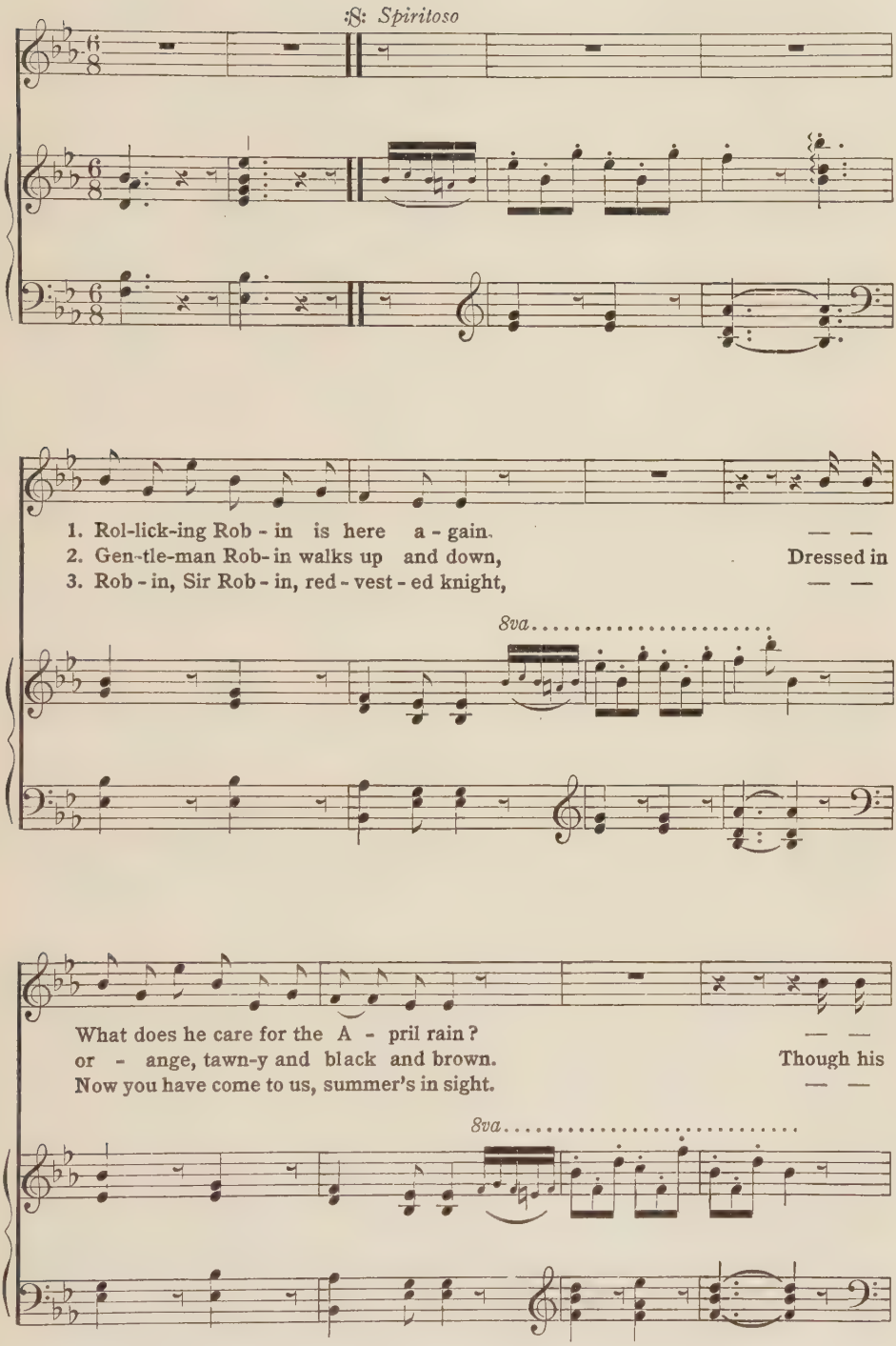
Jack Frost


cres.
nips my cheeks, he nips my nose, And be - fore I can catch him a -
L.H.
cres.
way he goes. Jack Frost, Jack Frost, you queer lit - tle elf,
rit.
p
Where do you go when you hide your-self?
rit.
p

Sir Robin

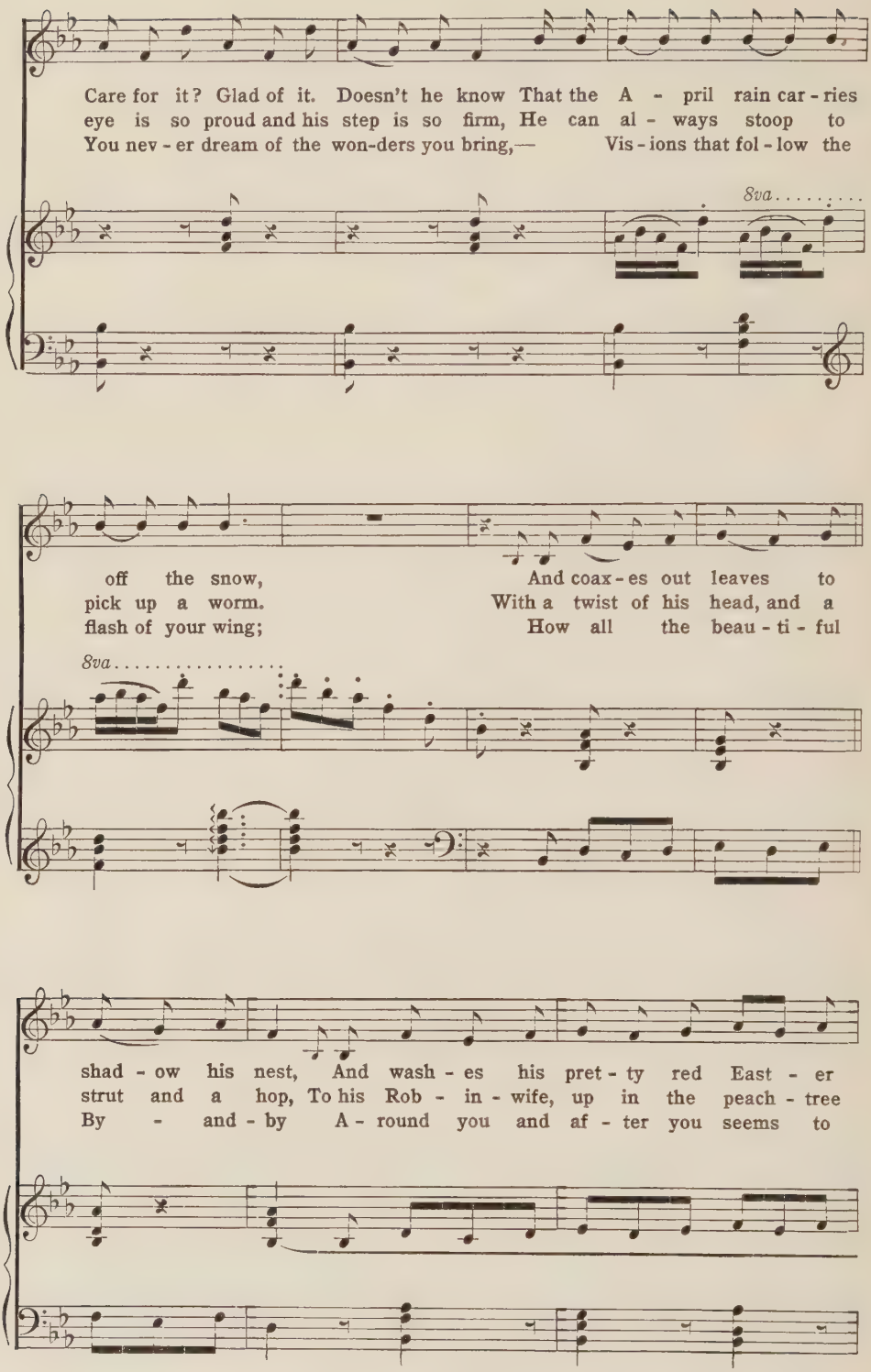
LUCY LARCOM

FANNY SNOW KNOWLTON

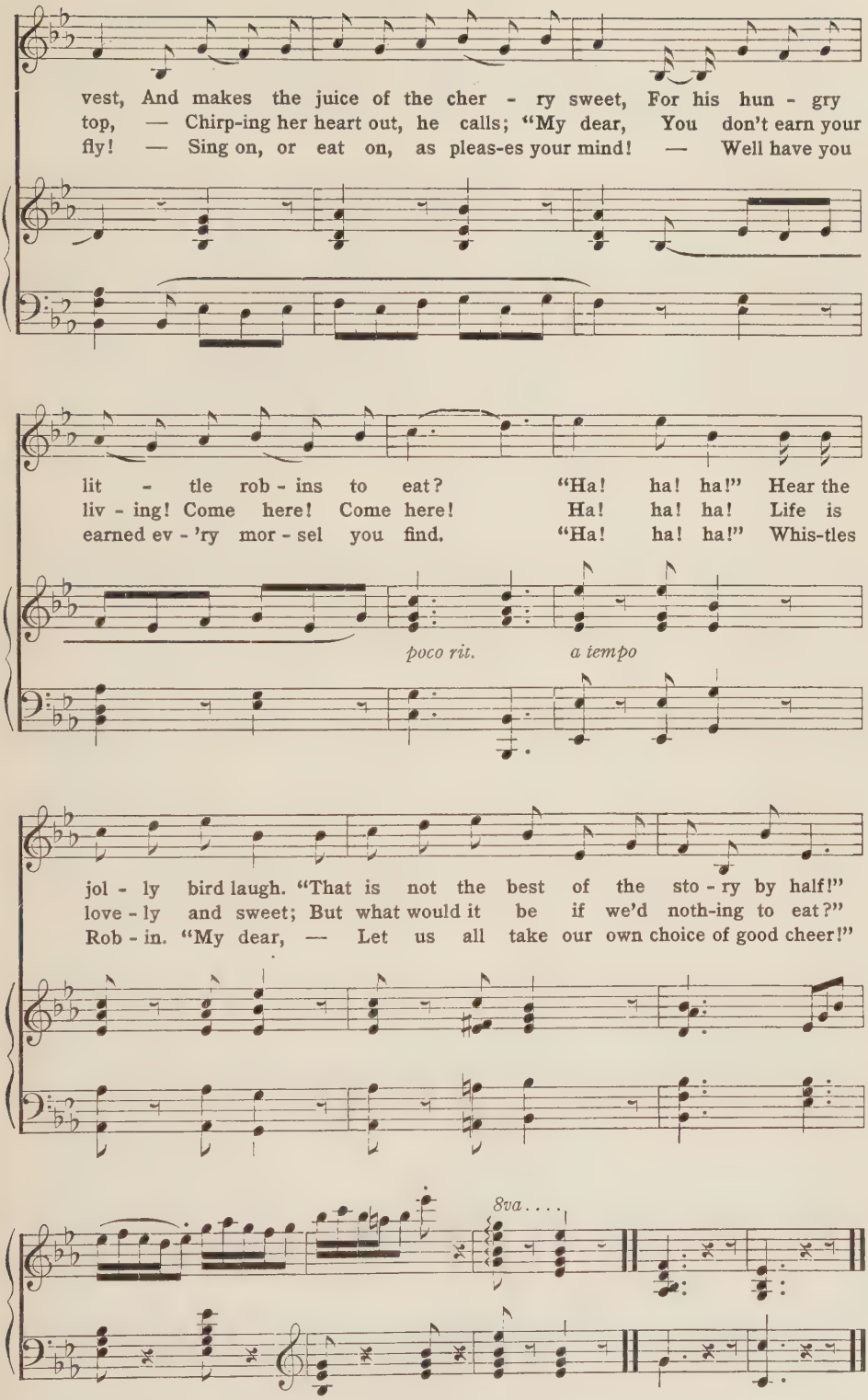

Spiritoso
1. Rol-lick-ing Rob - in is here a - gain.
2. Gen-tle-man Rob-in walks up and down,
3. Rob - in, Sir Rob - in, red - vest - ed knight,
Dressed in
8va
What does he care for the A - pril rain?
or - ange, tawn-y and black and brown.
Now you have come to us, summer's in sight.
Though his
8va

By permission of and special arrangement with Houghton, Mifflin Company, publishers of Lucy Larcom's poems. From "Nature Songs for Children" by Fanny Snow Knowlton. Copyright, 1898, by Milton Bradley Company. Used by permission.

Sir Robin

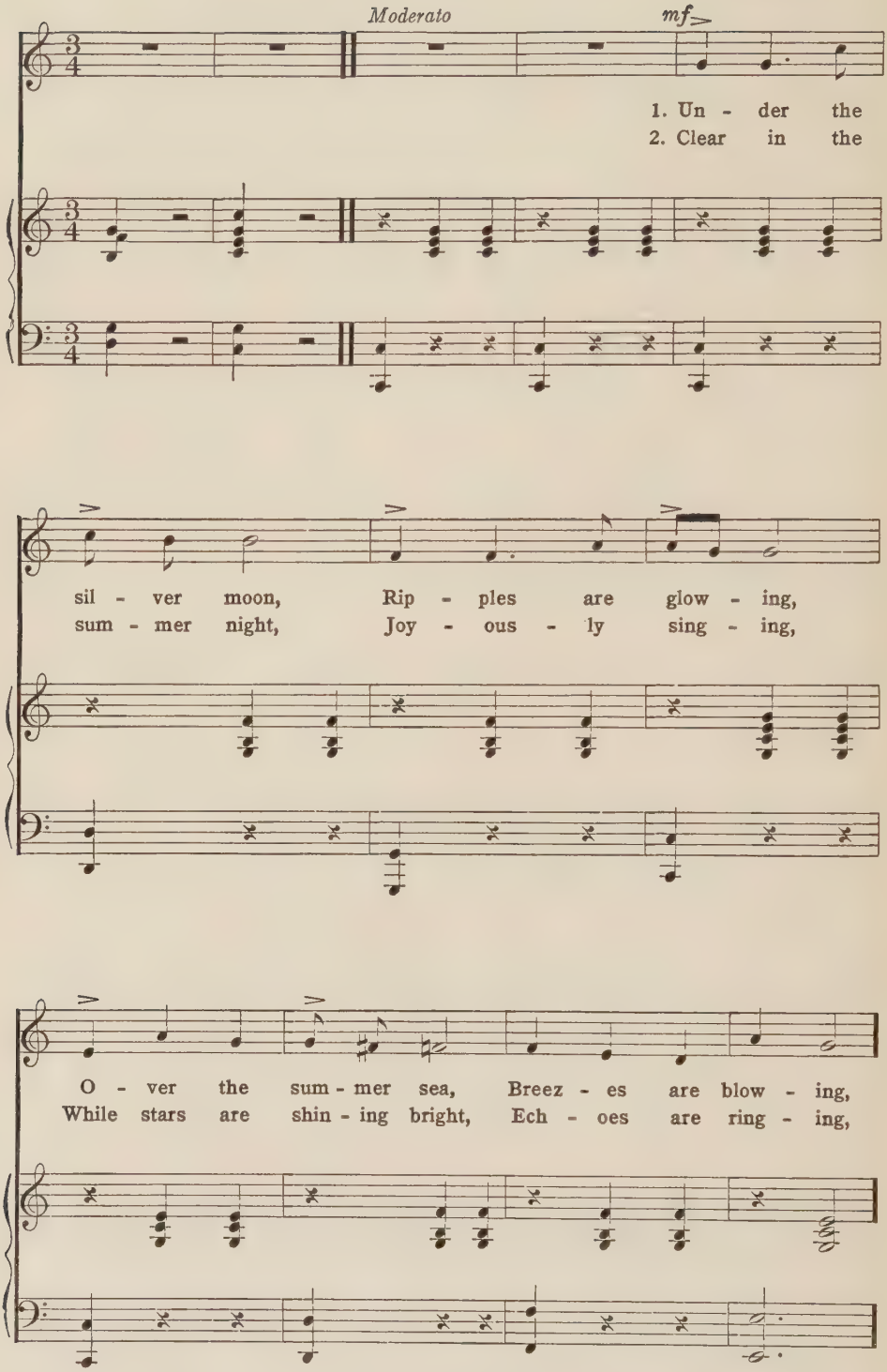

Care for it? Glad of it. Doesn't he know That the A - pril rain car - ries
eye is so proud and his step is so firm, He can al - ways stoop to
You nev - er dream of the won-ders you bring,— Vis - ions that fol - low the
8va
off the snow, And coax - es out leaves to
pick up a worm. With a twist of his head, and a
flash of your wing; How all the beau - ti - ful
8va
shad - ow his nest, And wash - es his pret - ty red East - er
strut and a hop, To his Rob - in - wife, up in the peach - tree
By - and - by A - round you and af - ter you seems to

Sir Robin

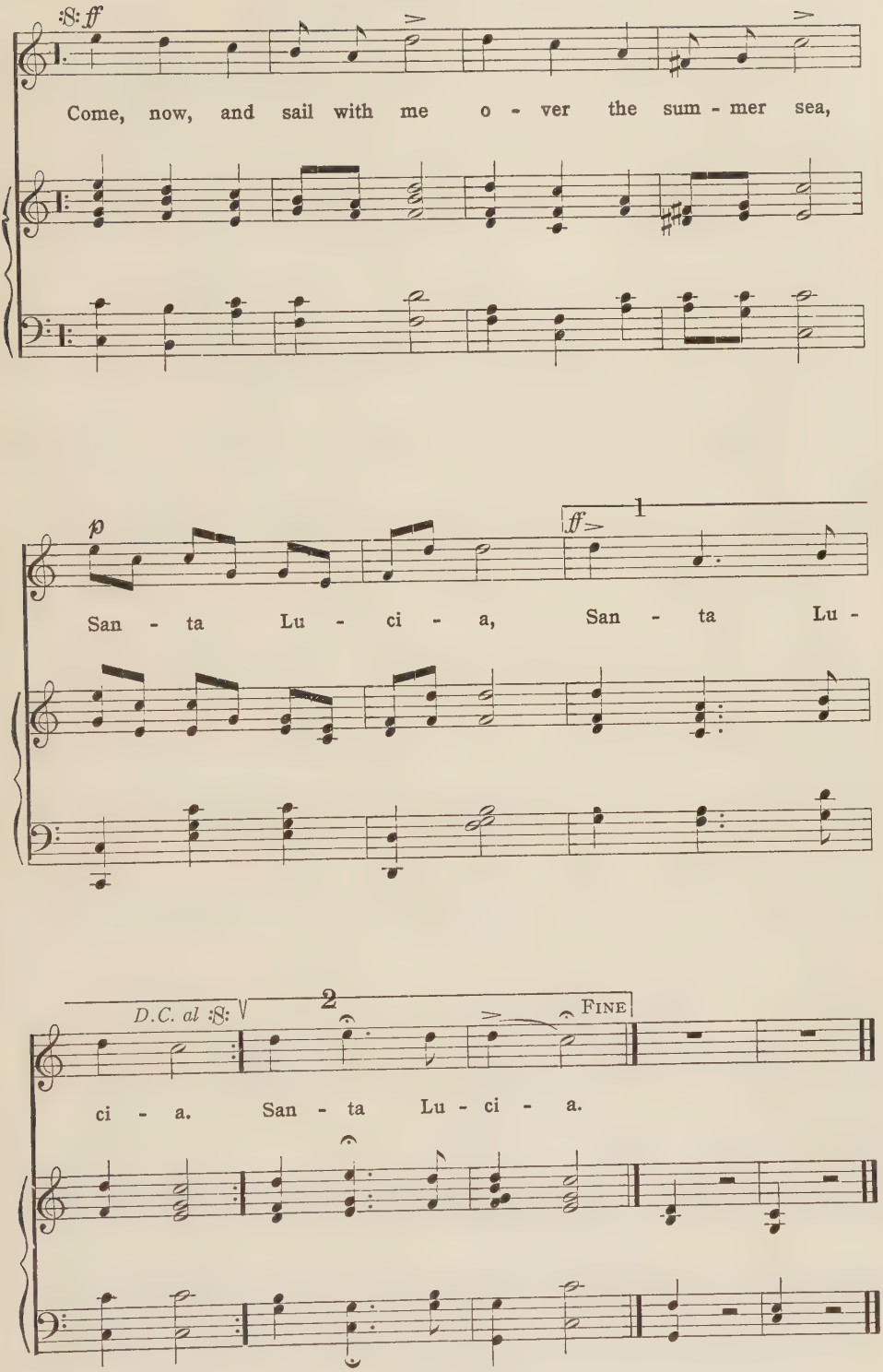

vest, And makes the juice of the cher - ry sweet, For his hun - gry
top, — Chirp-ing her heart out, he calls; "My dear, You don't earn your
fly! — Sing on, or eat on, as pleas-es your mind! — Well have you
lit - tle rob - ins to eat? "Ha! ha! ha!" Hear the
liv - ing! Come here! Come here! Ha! ha! ha! Life is
earned ev - 'ry mor - sel you find. "Ha! ha! ha!" Whis-tles
poco rit.
a tempo
jol - ly bird laugh. "That is not the best of the sto - ry by half!"
love - ly and sweet; But what would it be if we'd noth-ing to eat?"
Rob - in. "My dear, — Let us all take our own choice of good cheer!"
8va

101 Santa Lucia

Italian Folk Song

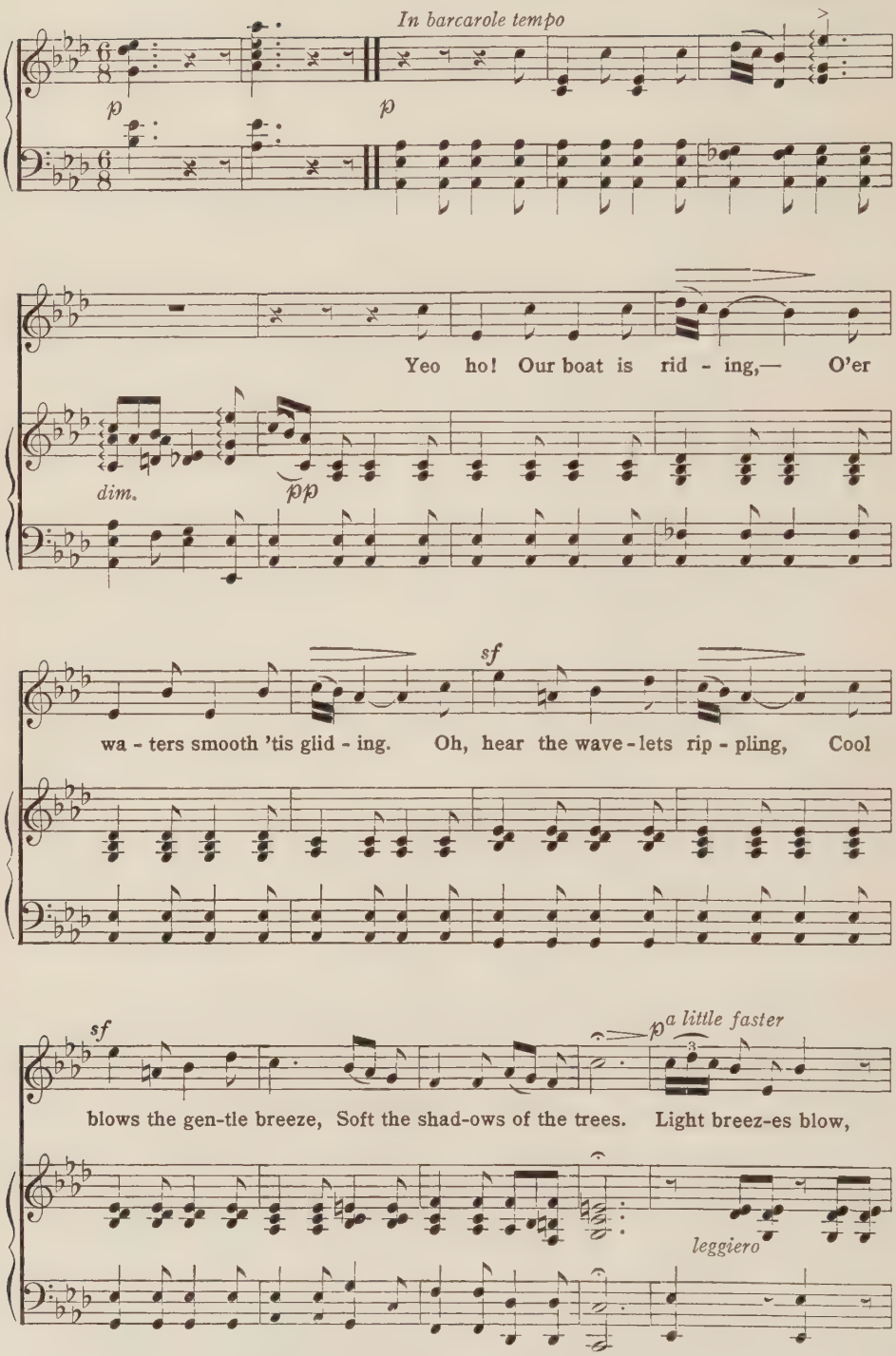

Moderato
mf
1. Un - der the
2. Clear in the
sil - ver moon, Rip - ples are glow - ing,
sum - mer night, Joy - ous - ly sing - ing,
O - ver the sum - mer sea, Breez - es are blow - ing,
While stars are shin - ing bright, Ech - oes are ring - ing,

Santa Lucia


ff
Come, now, and sail with me o - ver the sum - mer sea,
p
ff
1
San - ta Lu - ci - a, San - ta Lu -
D.C. al
2
FINE
ci - a. San - ta Lu - ci - a.

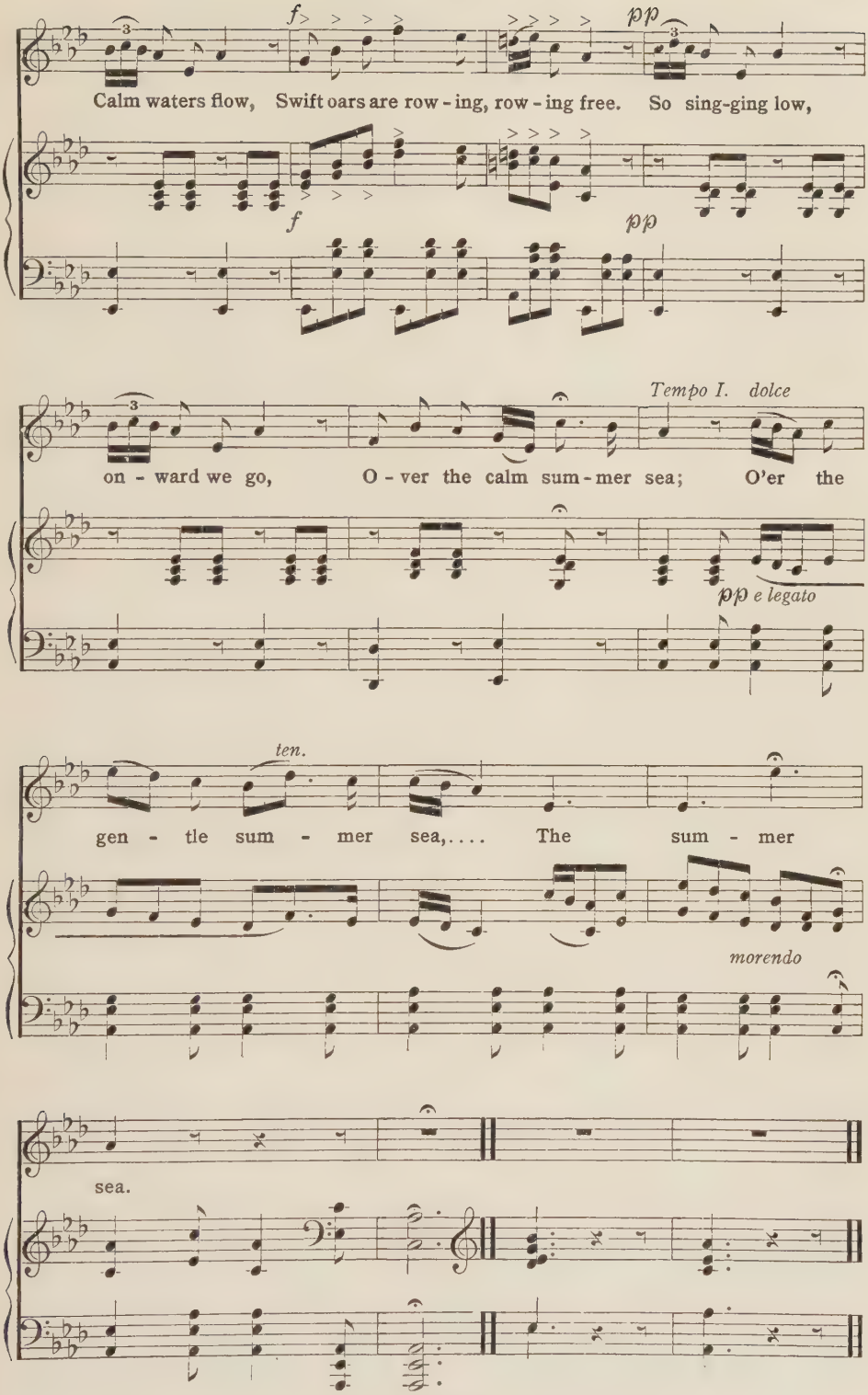
Rowing

(LA NOTTE E BELLA)

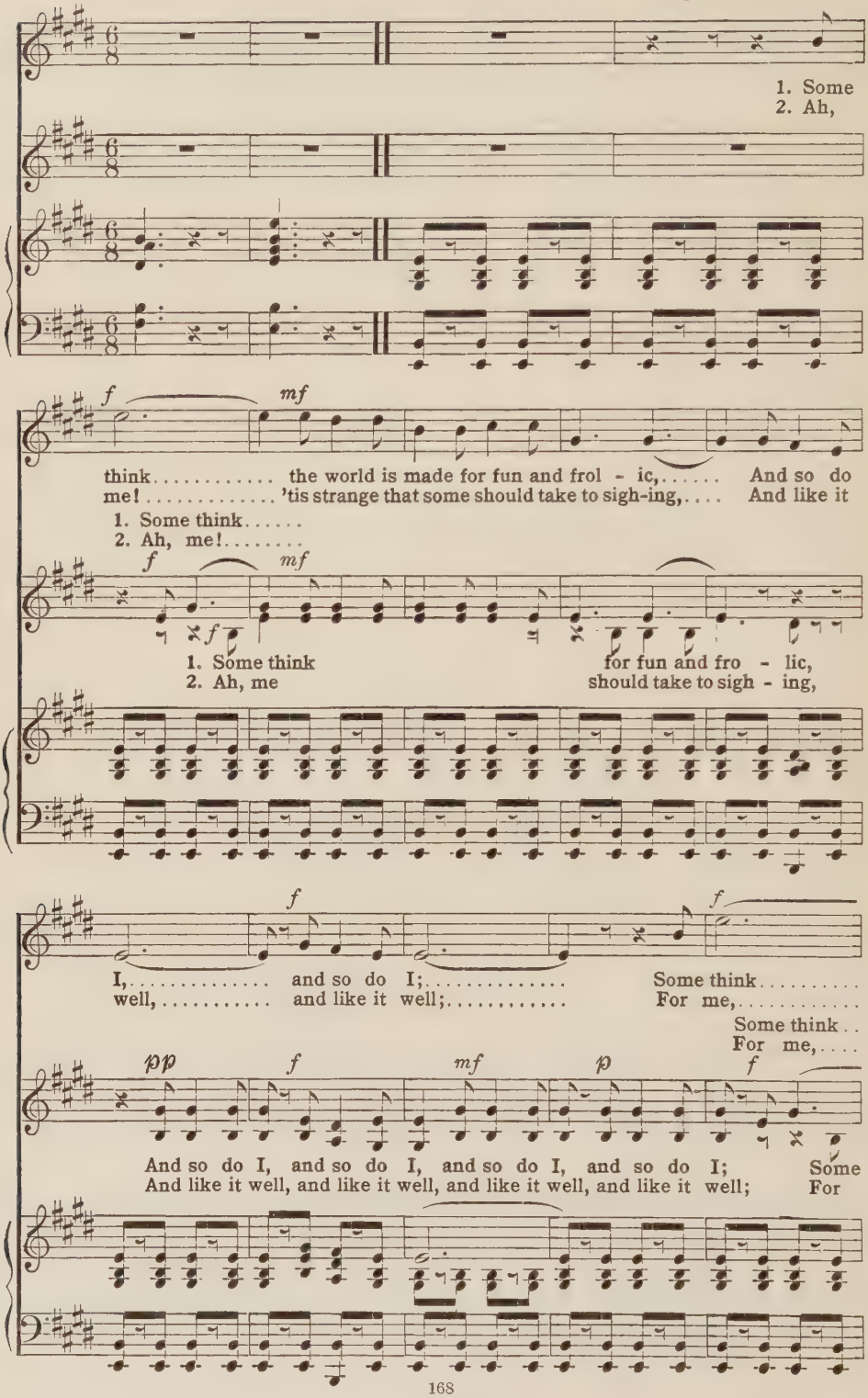
P. GUGLIELMO

In barcarole tempo
p
p
Yeo ho! Our boat is rid - ing,— O'er
dim.
pp
wa - ters smooth 'tis glid - ing. Oh, hear the wave - lets rip - pling, Cool
sf
sf
p a little faster
blows the gen-tle breeze, Soft the shad-ows of the trees. Light breez-es blow,
leggiero

From "Folk-Songs and Other Songs for Children."
Used by permission of Oliver Ditson Company, Boston

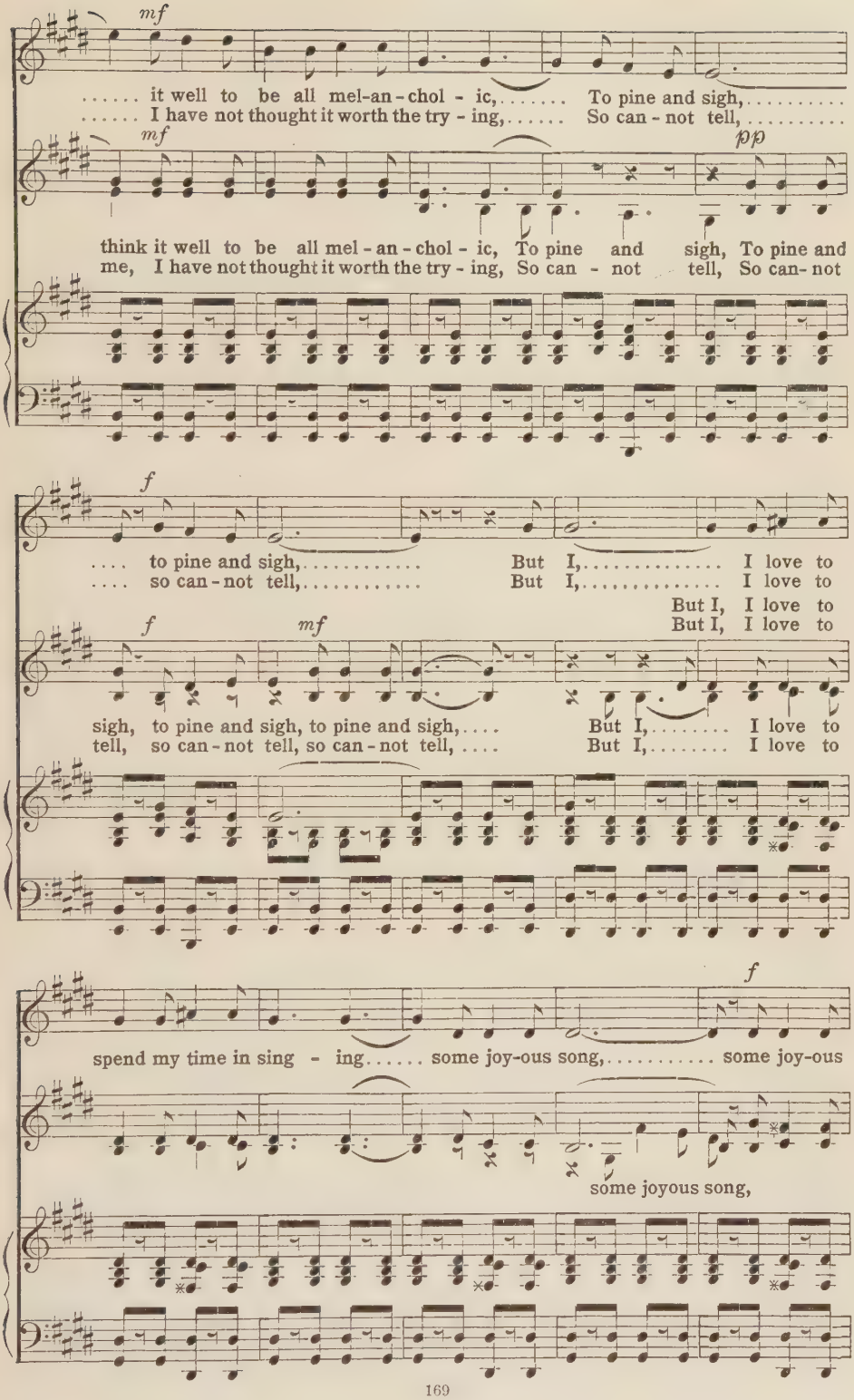
Rowing


f
pp
Calm waters flow, Swift oars are row - ing, row - ing free. So sing-ging low,
f
pp
Tempo I. dolce
on - ward we go, O - ver the calm sum - mer sea; O'er the
pp e legato
ten.
gen - tle sum - mer sea,.... The sum - mer
morendo
sea.

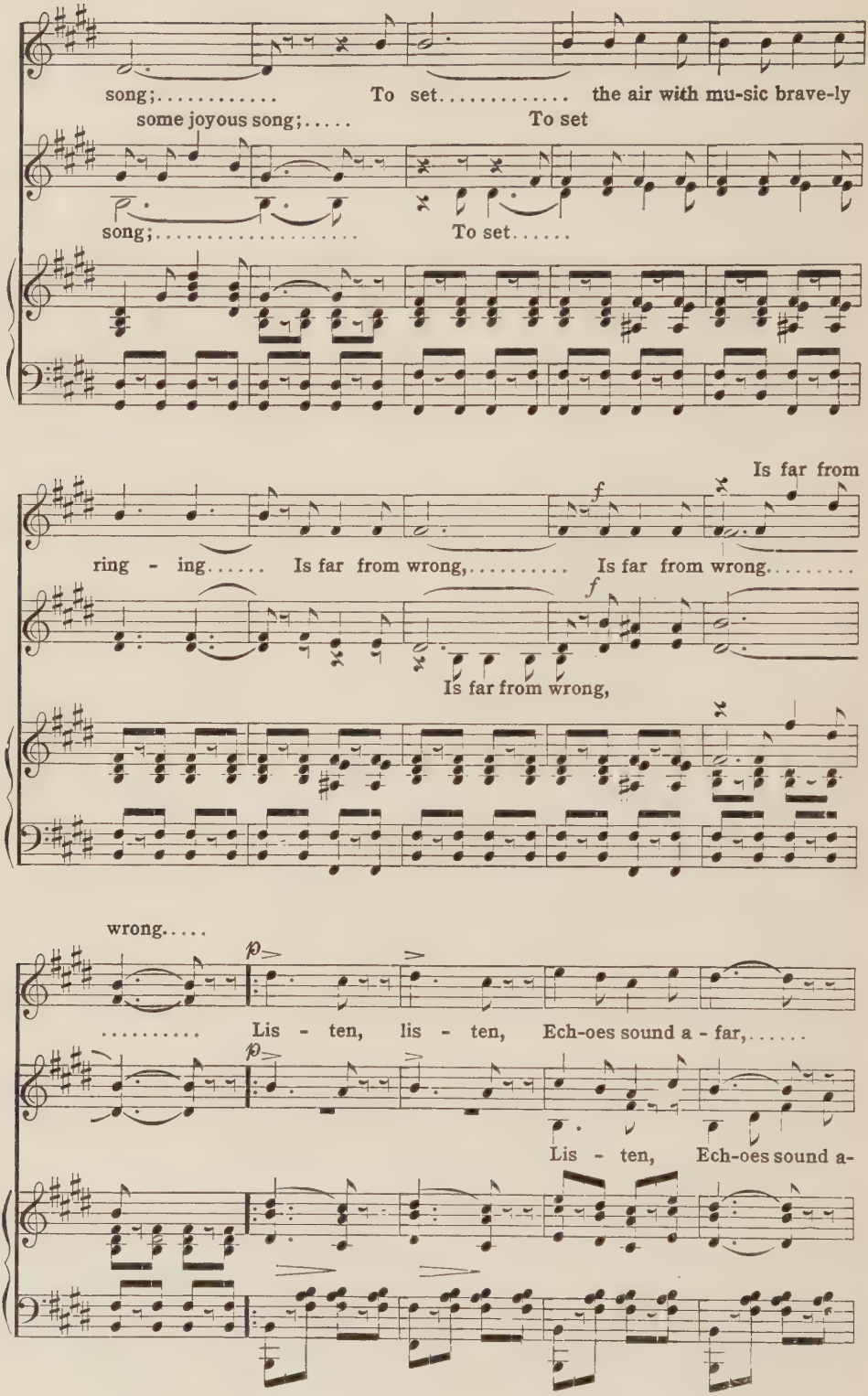
103 Funiculi, Funicula

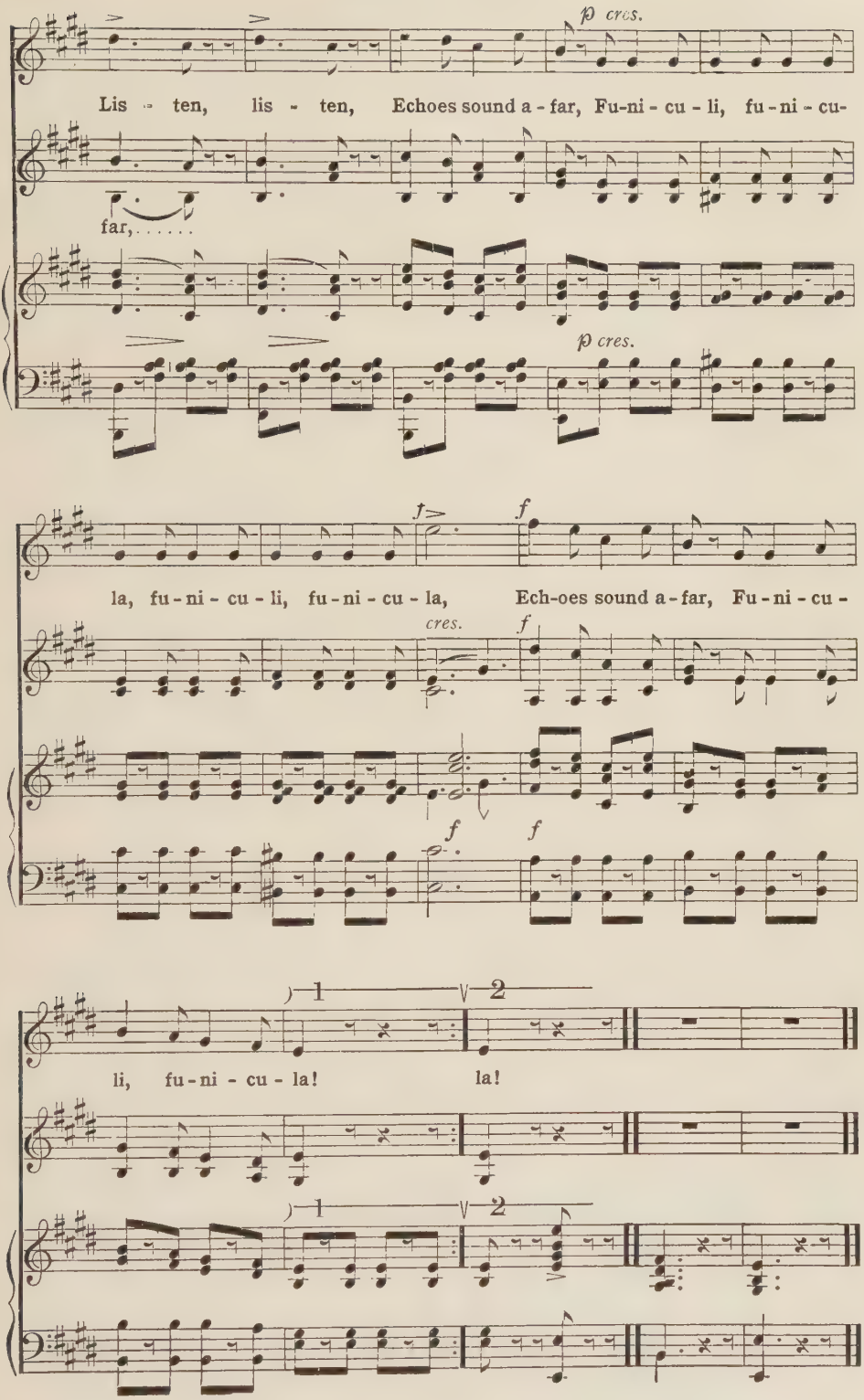
EDWARD OXENFORD — Arranged from L. DENZA

1. Some
2. Ah,
think..... the world is made for fun and frol - ic,..... And so do
me!..... 'tis strange that some should take to sigh-ing,.... And like it
1. Some think.....
2. Ah, me!.....
1. Some think for fun and fro - lic,
2. Ah, me should take to sigh - ing,
I,..... and so do I;..... Some think.....
well,..... and like it well;..... For me,.....
Some think..
For me,....
And so do I, and so do I, and so do I, and so do I; Some
And like it well, and like it well, and like it well, and like it well; For

Funiculi, Funicula


mf
..... it well to be all mel-an-chol - ic,..... To pine and sigh,.....
..... I have not thought it worth the try - ing,..... So can - not tell,.....
mf
pp
think it well to be all mel - an - chol - ic, To pine and sigh, To pine and
me, I have not thought it worth the try - ing, So can - not tell, So can- not
f
.... to pine and sigh,..... But I,..... I love to
.... so can - not tell,..... But I,..... I love to
But I, I love to
But I, I love to
f
mf
sigh, to pine and sigh, to pine and sigh,.... But I,..... I love to
tell, so can - not tell, so can - not tell,.... But I,..... I love to
f
spend my time in sing - ing..... some joy-ous song,..... some joy-ous
some joyous song,

Funiculi Funicula

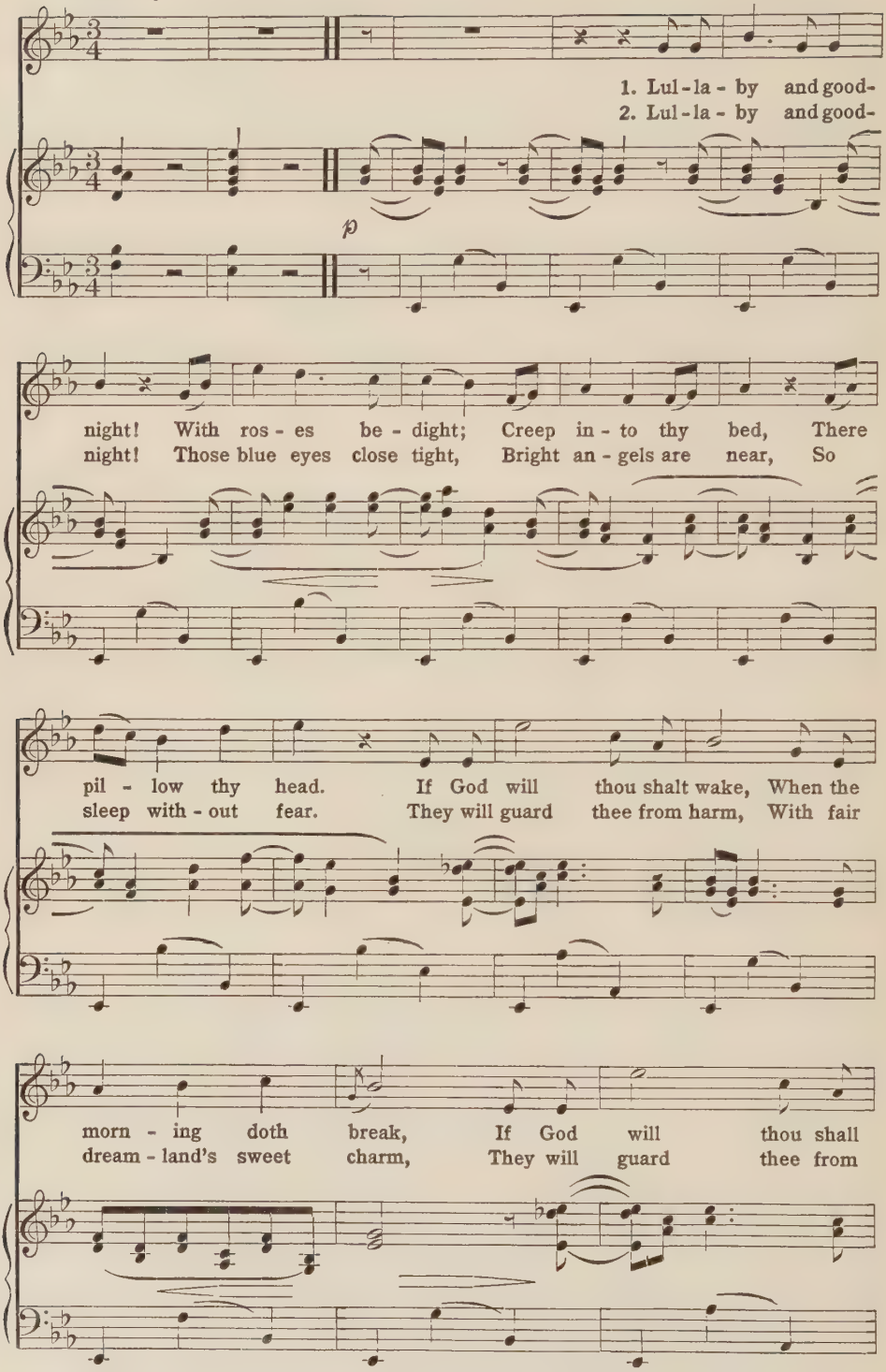

song;..... To set..... the air with mu-sic brave-ly
some joyous song;..... To set
song;..... To set.....
Is far from
ring - ing..... Is far from wrong,..... Is far from wrong.....
Is far from wrong,
wrong.....
..... Lis - ten, lis - ten, Ech-oes sound a - far,.....
Lis - ten, Ech-oes sound a-


p cres.
Lis - ten, lis - ten, Echoes sound a - far, Fu-ni - cu - li, fu - ni - cu-
far,
p cres.
la, fu - ni - cu - li, fu - ni - cu - la, Ech-oes sound a - far, Fu - ni - cu -
cres.
f
f
f
f
1
2
li, fu - ni - cu - la!
la!
1
2

104 Cradle Song

KARL SIMROCK
Translated by ARTHUR WESTBROOK

JOHANNES BRAHMS


1. Lul - la - by and good-
2. Lul - la - by and good-
p
night! With ros - es be - dight; Creep in - to thy bed, There
night! Those blue eyes close tight, Bright an - gels are near, So
pil - low thy head. If God will thou shalt wake, When the
sleep with - out fear. They will guard thee from harm, With fair
morn - ing doth break, If God will thou shall
dream - land's sweet charm, They will guard thee from

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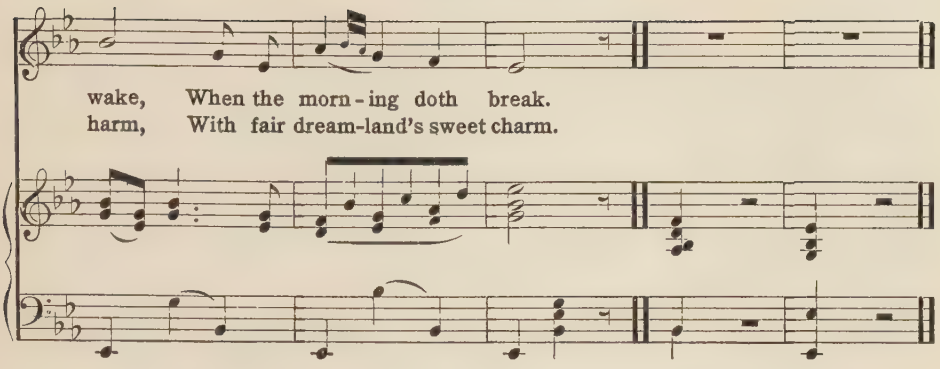
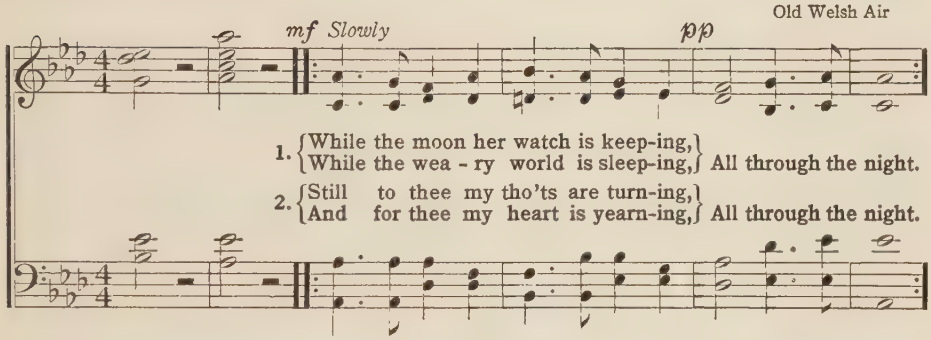
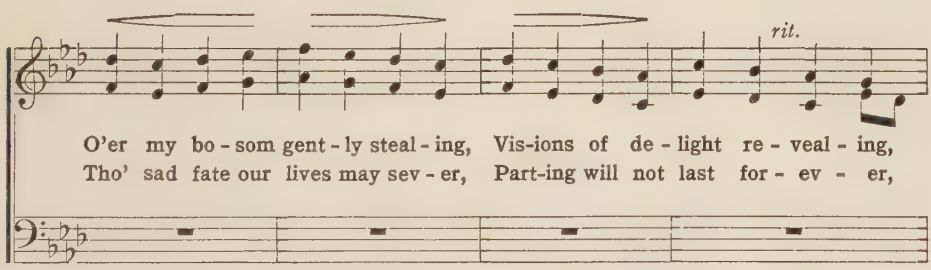
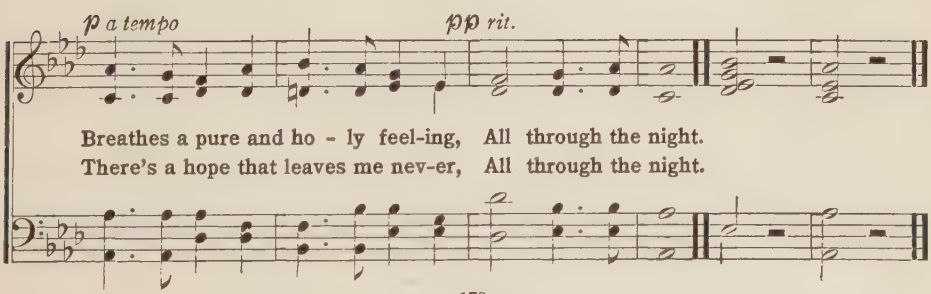
Cradle Song

105 All Through the Night

Old Welsh Air


mf Slowly
pp
1. While the moon her watch is keep-ing, While the wea - ry world is sleep-ing, All through the night.
2. Still to thee my tho'ts are turn-ing, And for thee my heart is yearn-ing, All through the night.


rit.
O'er my bo - som gent - ly steal - ing, Vis-ions of de - light re - veal - ing,
Tho' sad fate our lives may sev - er, Part-ing will not last for - ev - er,


p a tempo
pp rit.
Breathes a pure and ho - ly feel-ing, All through the night.
There's a hope that leaves me nev-er, All through the night.

106 The Wild Rose

WERNER

Moderato

1. Once I saw a sweet-brier rose, All so fresh - ly
2. "Rose," said I, "thou shalt be mine, All so fresh - ly
3. Woe is me, I broke the stem, Life and fra - grance
4. Had I left thee, love - ly flow'r, In thy beau - ty

p

bloom - ing, Bathed with dew and blush - ing fair, Gen - tly waved by
bloom - ing;" Rose re - plied, "Nay, let me go, Or thy blood shall
doom - ing; Soon the love - ly flow'r was gone, And the thorns re -
bloom - ing, Bathed with dew and blush - ing fair, Thou wouldst still have

balm - y air, All the air per - fum - ing; Gen - tly waved by
free - ly flow, For thy rash pre - sum - ing; Or thy blood shall
mained a - lone— Van - ished all its bloom - ing: And the thorns re -
filled the air, With thy sweet per - fum - ing; Thou wouldst still have

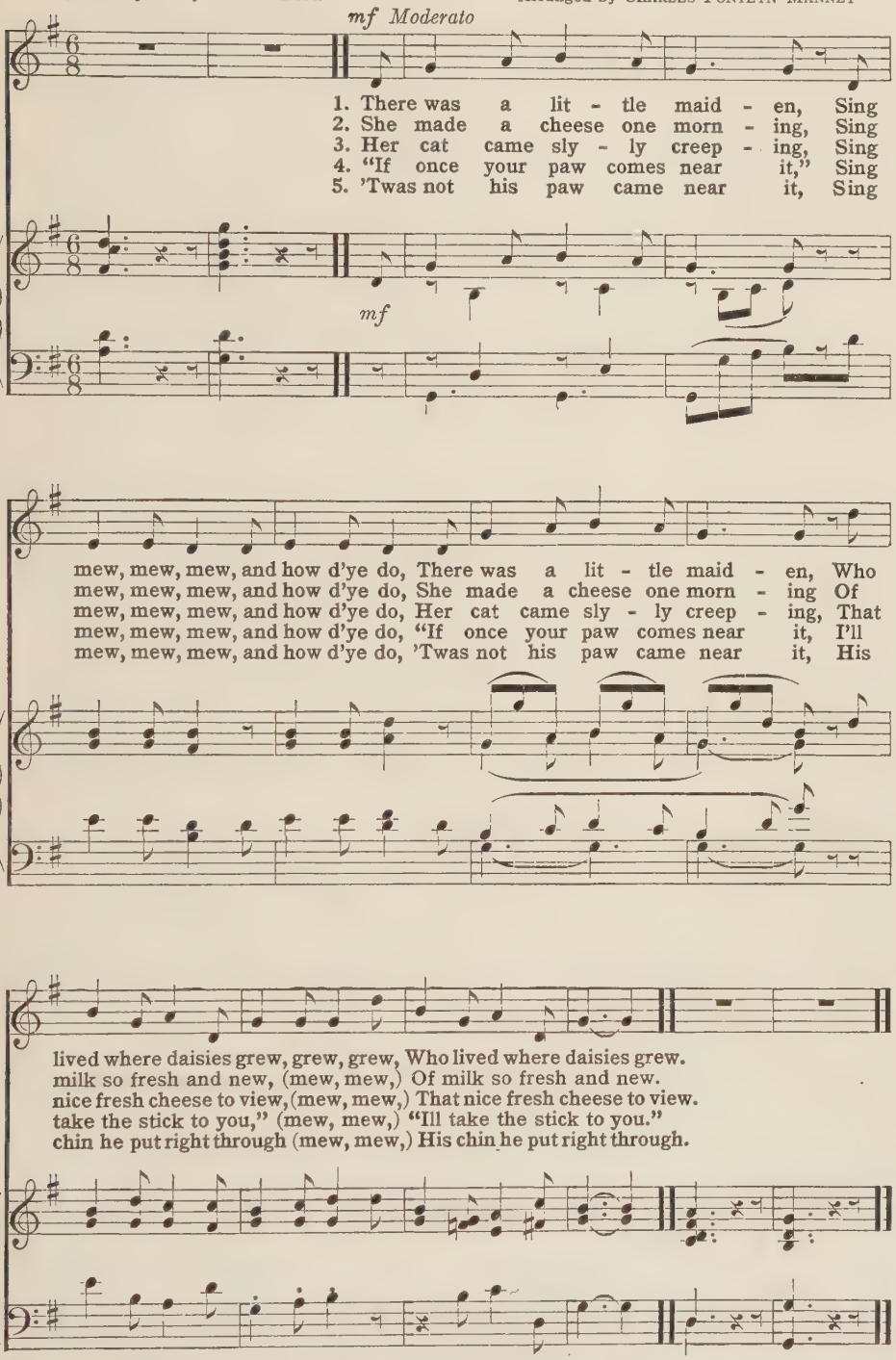
balm - y air, All the air per - fum - ing.
free - ly flow, For thy rash pre - sum - ing."
mained a - lone— Van - ished all its bloom - ing.
filled the air, With thy sweet per - fum - ing.

107 The Shepherd Maiden

(IL ETAIT UNE BERGÈRE)

English adaption by PHOEBE LYDE

Old Tune
Arranged by CHARLES FONTEYN MANNEY


mf Moderato
1. There was a lit - tle maid - en, Sing
2. She made a cheese one morn - ing, Sing
3. Her cat came sly - ly creep - ing, Sing
4. "If once your paw comes near it," Sing
5. 'Twas not his paw came near it, Sing
mf
mew, mew, mew, and how d'ye do, There was a lit - tle maid - en, Who
mew, mew, mew, and how d'ye do, She made a cheese one morn - ing Of
mew, mew, mew, and how d'ye do, Her cat came sly - ly creep - ing, That
mew, mew, mew, and how d'ye do, "If once your paw comes near it, I'll
mew, mew, mew, and how d'ye do, 'Twas not his paw came near it, His
lived where daisies grew, grew, grew, Who lived where daisies grew.
milk so fresh and new, (mew, mew,) Of milk so fresh and new.
nice fresh cheese to view, (mew, mew,) That nice fresh cheese to view.
take the stick to you," (mew, mew,) "Ill take the stick to you."
chin he put right through (mew, mew,) His chin he put right through.

From "Folk-Songs and Other Songs for Children."
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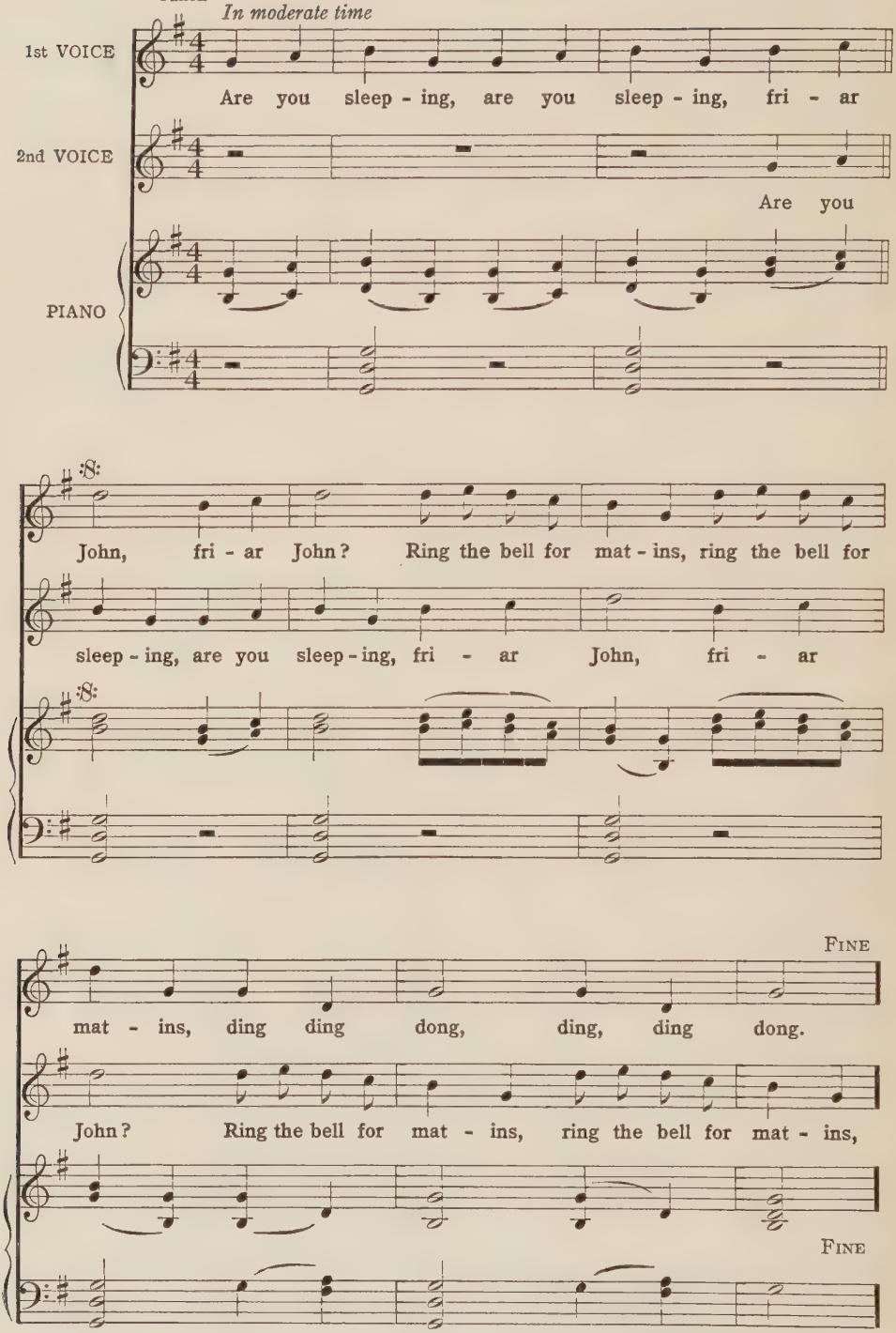
108 Friar John

(FRERE JACQUES)

Canon

Old French

In moderate time


1st VOICE
Are you sleep - ing, are you sleep - ing, fri - ar
2nd VOICE
Are you
PIANO
John, fri - ar John? Ring the bell for mat - ins, ring the bell for
sleep - ing, are you sleep - ing, fri - ar John, fri - ar
FINE
mat - ins, ding ding dong, ding, ding dong.
John? Ring the bell for mat - ins, ring the bell for mat - ins,
FINE

From "Folk-Songs and Other Songs for Children."
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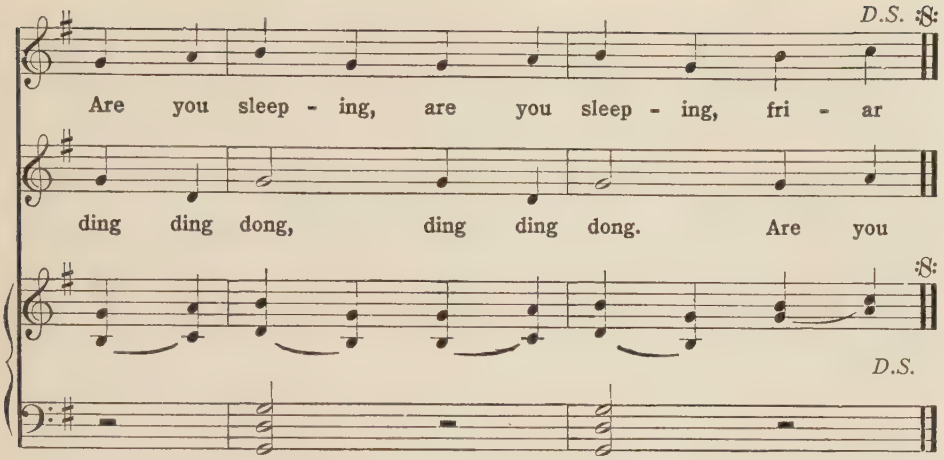
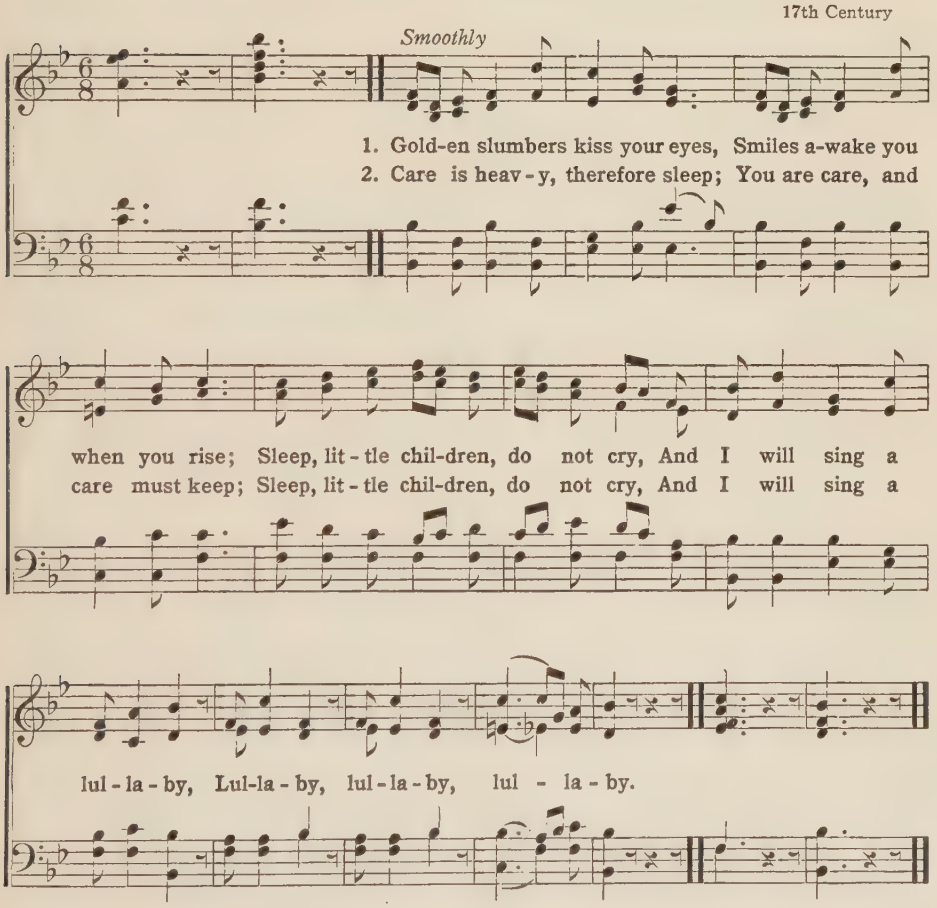
Friar John



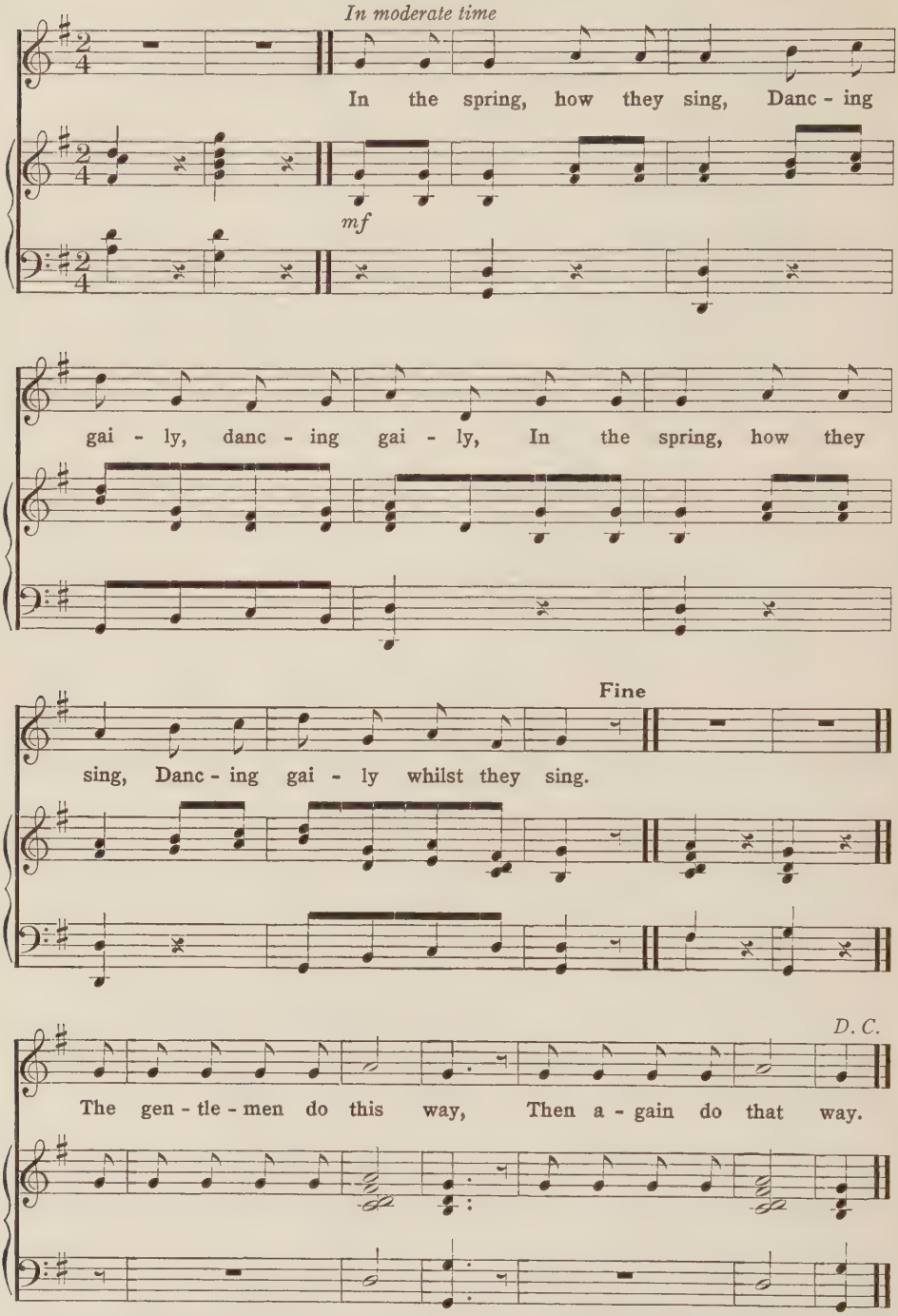
109 Golden Slumbers

17th Century

Smoothly
1. Gold-en slumbers kiss your eyes, Smiles a-wake you
2. Care is heav-y, therefore sleep; You are care, and
when you rise; Sleep, lit-tle chil-dren, do not cry, And I will sing a
care must keep; Sleep, lit-tle chil-dren, do not cry, And I will sing a
lul-la-by, Lul-la-by, lul-la-by, lul - la-by.

110 In the Spring

(SUR LE PONT D'AVIGNON)

Old French


In moderate time
In the spring, how they sing, Danc - ing
mf
gai - ly, danc - ing gai - ly, In the spring, how they
Fine
sing, Danc - ing gai - ly whilst they sing.
D. C.
The gen - tle - men do this way, Then a - gain do that way.

Directions. While saying "The gentlemen do this way" the children imitate a gentleman's bow and resume the song—continuing by repeating names of trades: shoemakers, laundry-maids, etc., whose gestures they imitate

From "Folk-Songs and Other Songs for Children."
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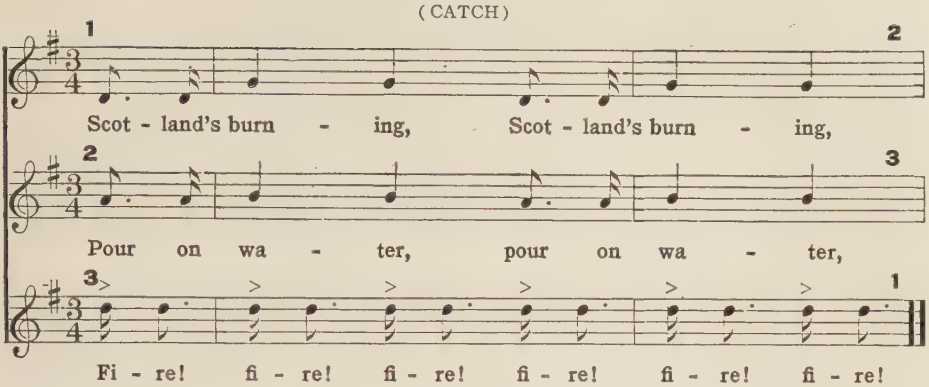
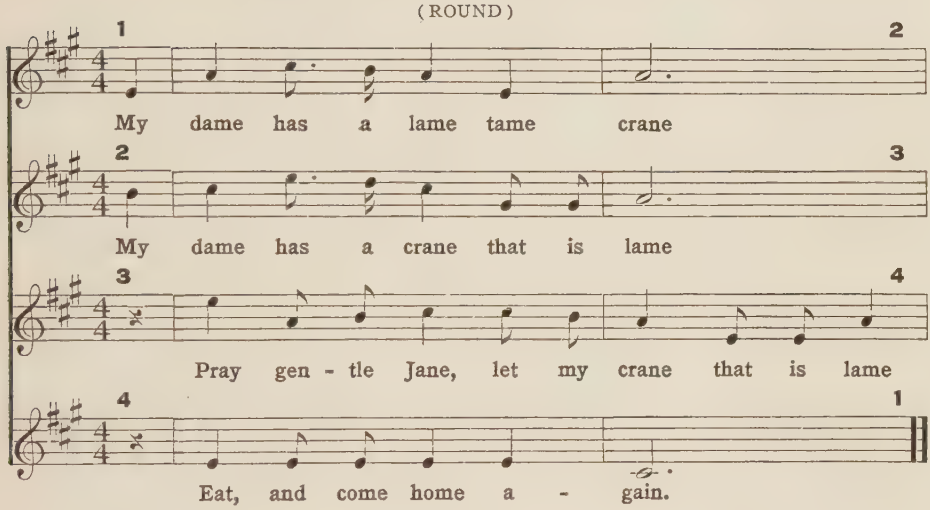
111 Scotland's Burning

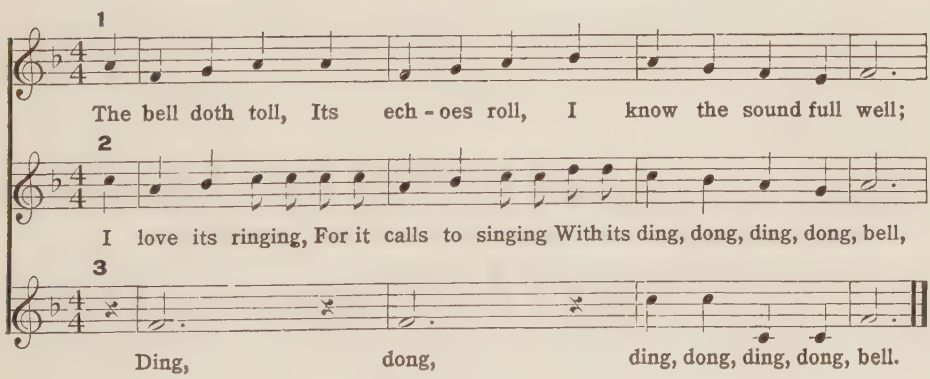
(CATCH)

112 My Dame Has a Lame Tame Crane

(ROUND)



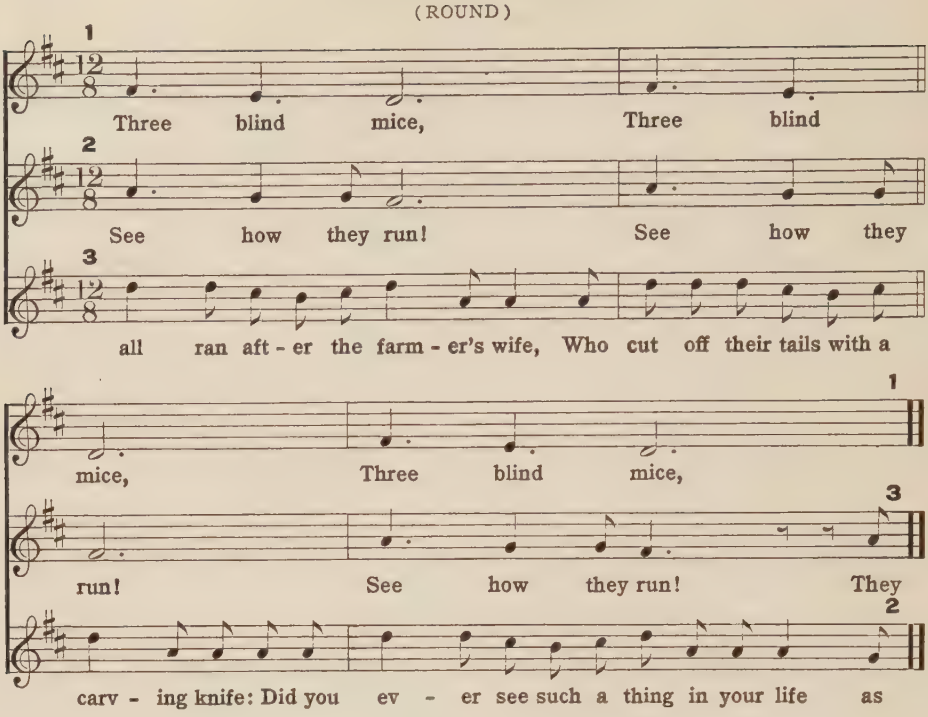
113 The Bell Doth Toll

(ROUND)

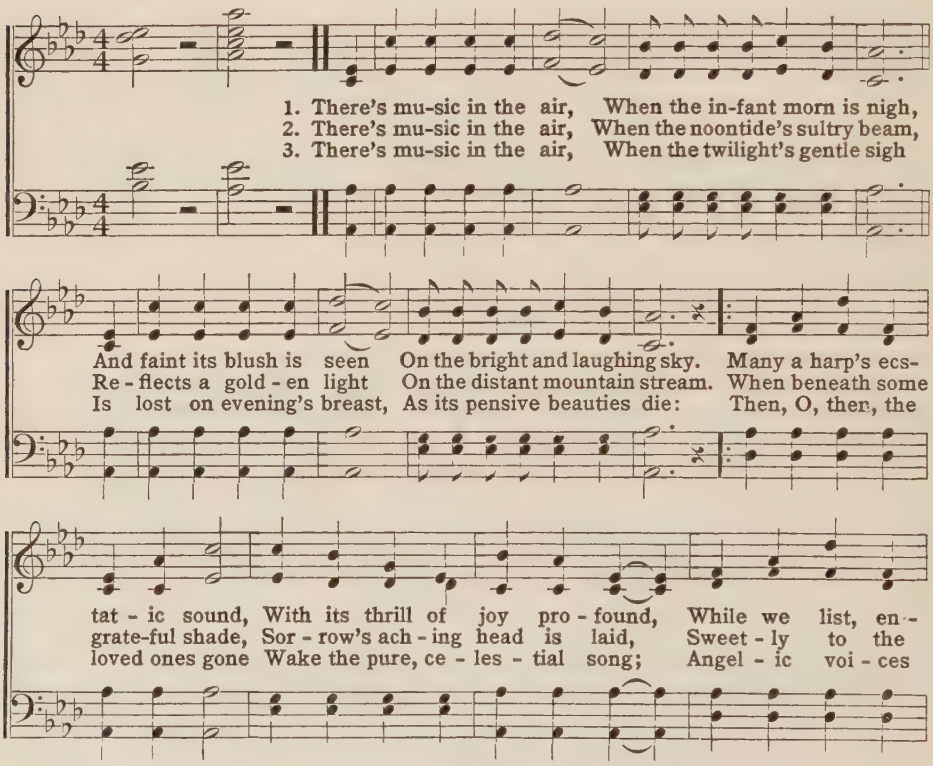

1
The bell doth toll, Its ech - oes roll, I know the sound full well;
2
I love its ringing, For it calls to singing With its ding, dong, ding, dong, bell,
3
Ding, dong, ding, dong, ding, dong, bell.

114 Three Blind Mice

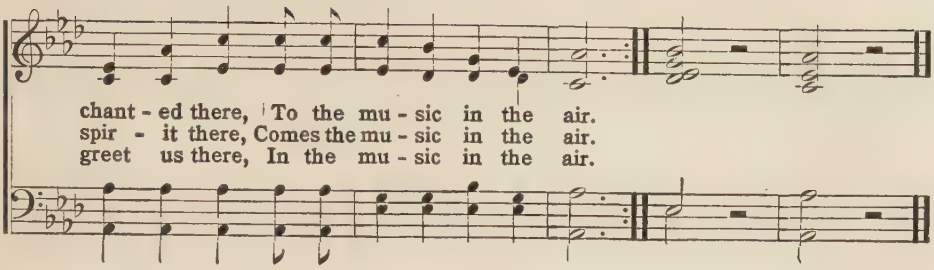
(ROUND)


1
Three blind mice, Three blind
2
See how they run! See how they
3
all ran aft - er the farm - er's wife, Who cut off their tails with a
mice, Three blind mice,
run! See how they run! They
carv - ing knife: Did you ev - er see such a thing in your life as

115 There's Music in the Air


1. There's mu-sic in the air, When the in-fant morn is nigh,
2. There's mu-sic in the air, When the noontide's sultry beam,
3. There's mu-sic in the air, When the twilight's gentle sigh
And faint its blush is seen On the bright and laughing sky. Many a harp's ecs-
Re - flects a gold - en light On the distant mountain stream. When beneath some
Is lost on evening's breast, As its pensive beauties die: Then, O, then, the
tat - ic sound, With its thrill of joy pro - found, While we list, en -
grate-ful shade, Sor - row's ach - ing head is laid, Sweet - ly to the
loved ones gone Wake the pure, ce - les - tial song; Angel - ic voi - ces

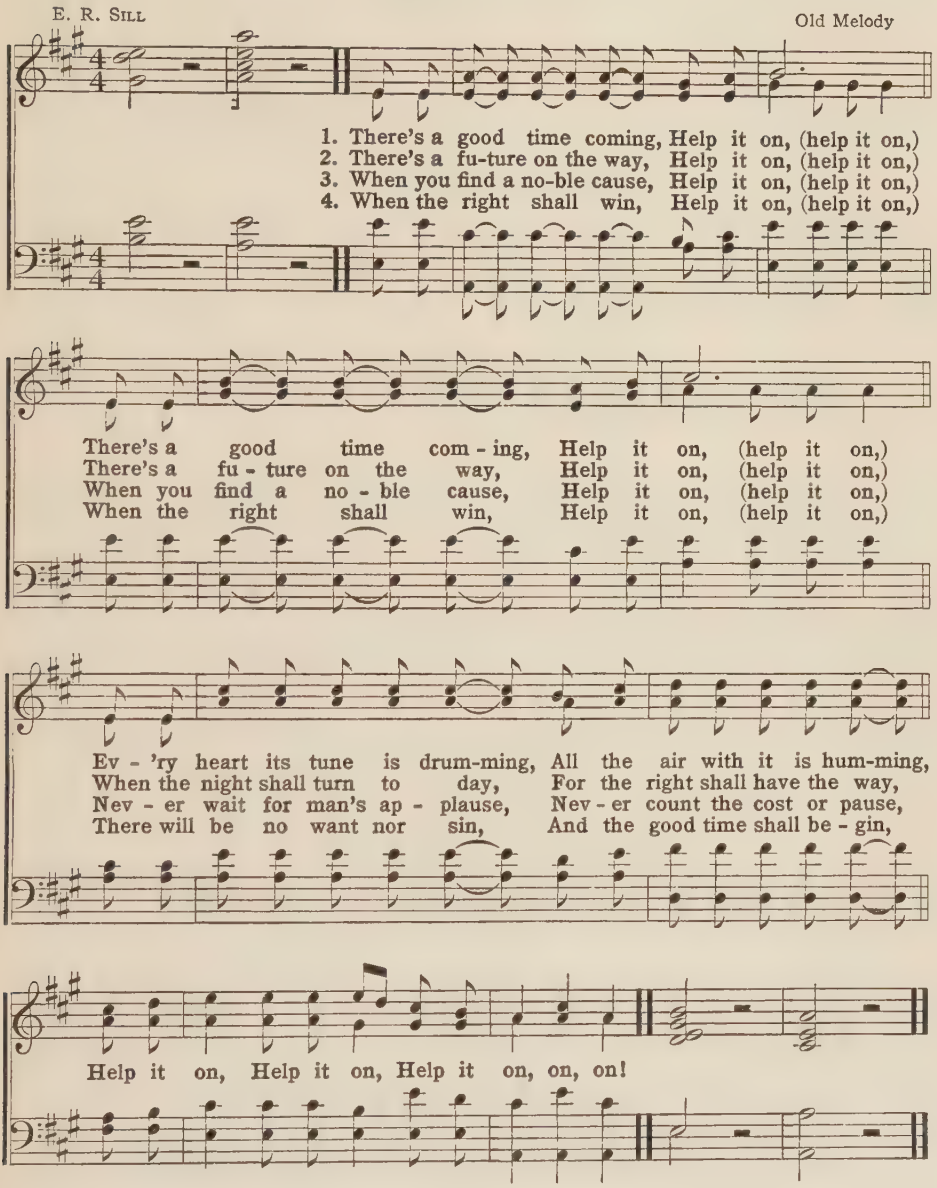
There's Music in the Air



116 Help it On

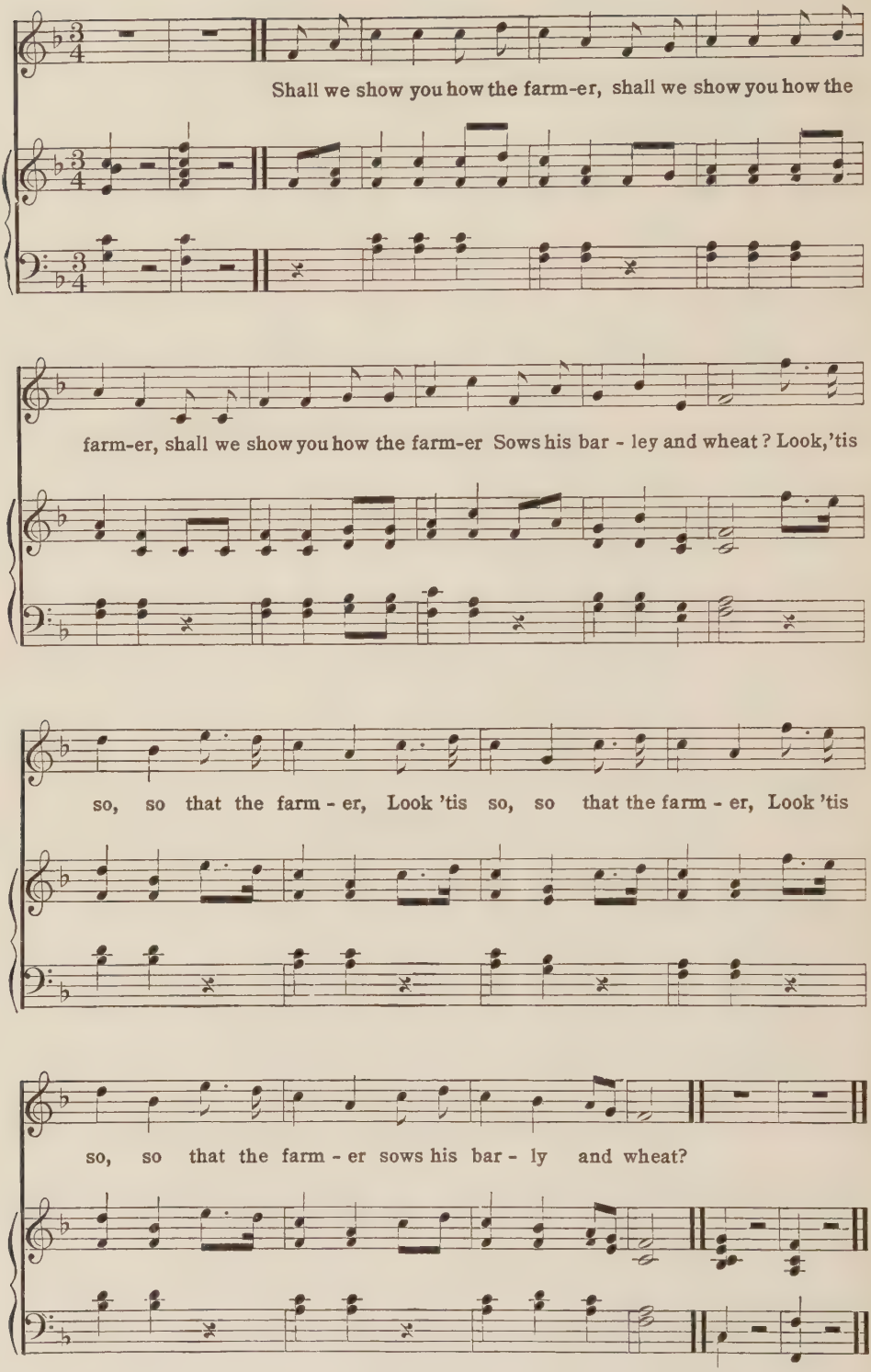
E. R. Sill

Old Melody


1. There's a good time coming, Help it on, (help it on,)
2. There's a fu-ture on the way, Help it on, (help it on,)
3. When you find a no-ble cause, Help it on, (help it on,)
4. When the right shall win, Help it on, (help it on,)
There's a good time com - ing, Help it on, (help it on,)
There's a fu - ture on the way, Help it on, (help it on,)
When you find a no - ble cause, Help it on, (help it on,)
When the right shall win, Help it on, (help it on,)
Ev - 'ry heart its tune is drum-ming, All the air with it is hum-ming,
When the night shall turn to day, For the right shall have the way,
Nev - er wait for man's ap - plause, Nev - er count the cost or pause,
There will be no want nor sin, And the good time shall be - gin,
Help it on, Help it on, Help it on, on, on!

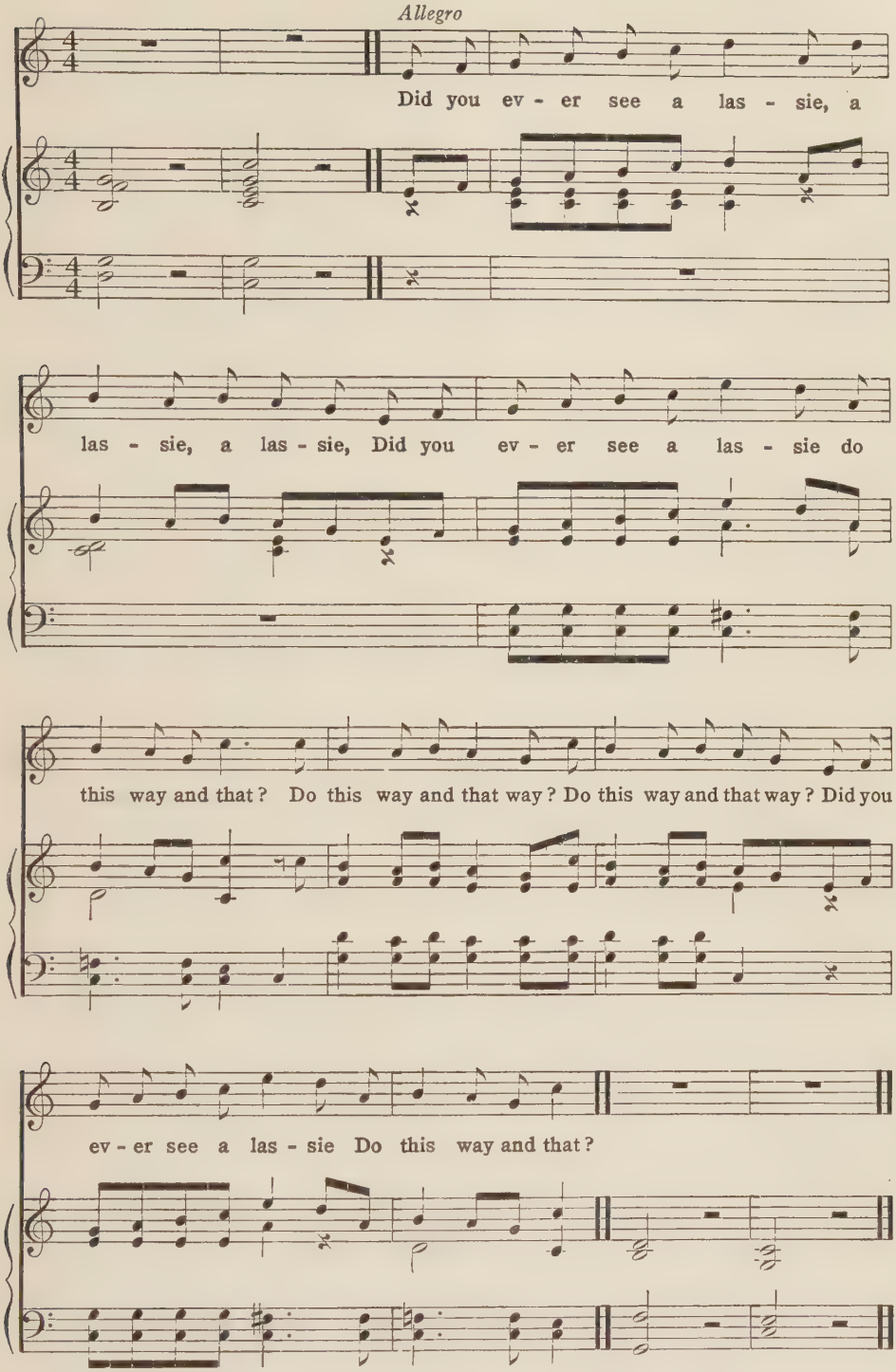
117 The Farmer

Old Nursery Song


Shall we show you how the farm-er, shall we show you how the
farm-er, shall we show you how the farm-er Sows his bar - ley and wheat? Look,'tis
so, so that the farm - er, Look 'tis so, so that the farm - er, Look 'tis
so, so that the farm - er sows his bar - ly and wheat?

118 Did You Ever See a Lassie

ELEANOR SMITH

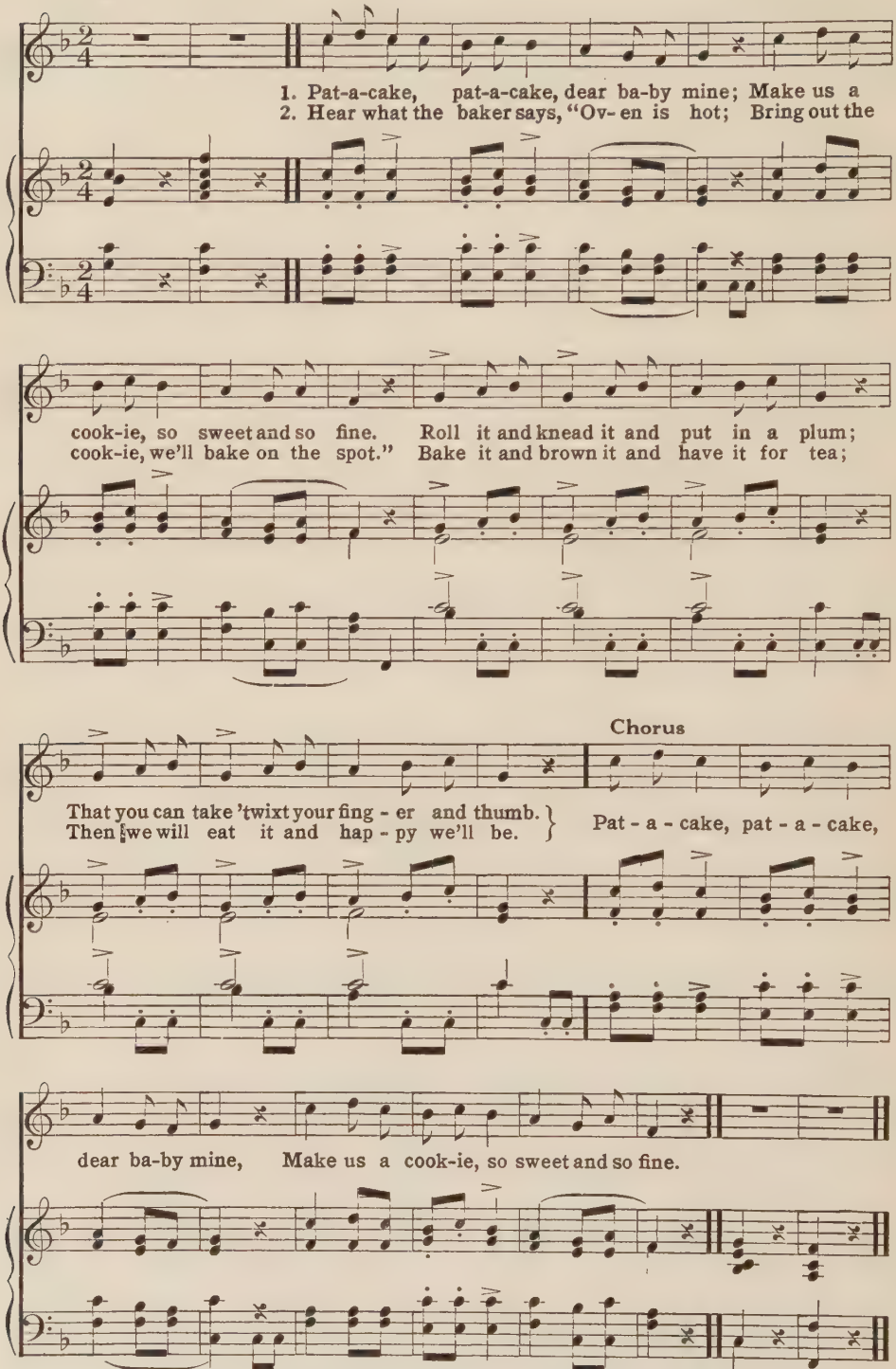

Allegro
Did you ev - er see a las - sie, a
las - sie, a las - sie, Did you ev - er see a las - sie do
this way and that? Do this way and that way? Do this way and that way? Did you
ev - er see a las - sie Do this way and that?

From "Songs for Little Children," by Eleanor Smith. Used by permission

119 Pat-a-Cake, Pat-a-Cake

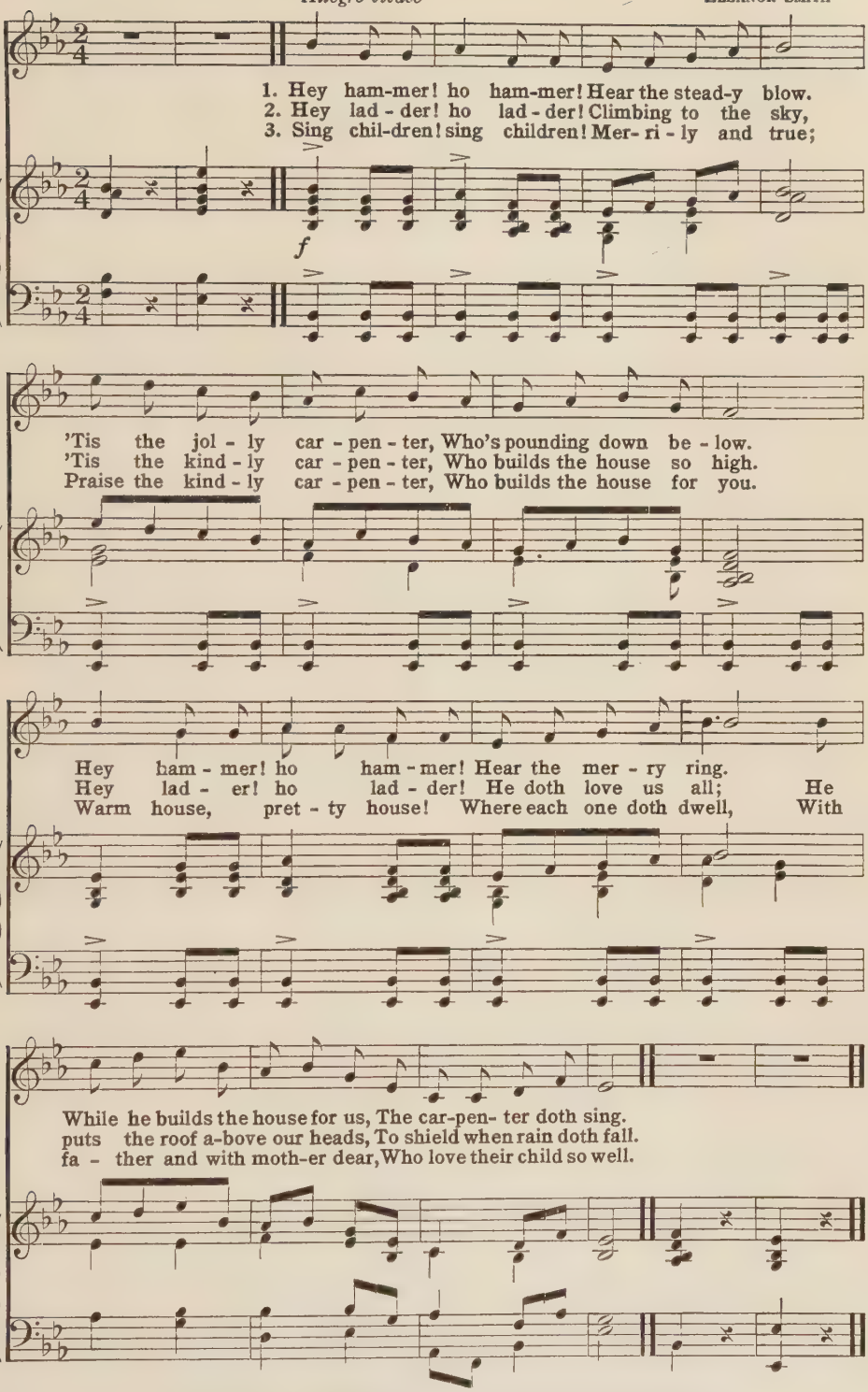
NURSERY SONG

Arranged from FROEBEL, by K. S. K. ELEANOR SMITH


1. Pat-a-cake, pat-a-cake, dear ba-by mine; Make us a
2. Hear what the baker says, "Ov-en is hot; Bring out the
cook-ie, so sweet and so fine. Roll it and knead it and put in a plum;
cook-ie, we'll bake on the spot." Bake it and brown it and have it for tea;
Chorus
That you can take 'twixt your fing-er and thumb.
Then we will eat it and hap-py we'll be.
Pat-a-cake, pat-a-cake,
dear ba-by mine, Make us a cook-ie, so sweet and so fine.

From "Songs for Little Children," by Eleanor Smith. Used by permission

120 The Carpenter

KATE S. KELLOGG *Allegro vivace* ELEANOR SMITH

1. Hey ham-mer! ho ham-mer! Hear the stead-y blow.
2. Hey lad - der! ho lad - der! Climbing to the sky,
3. Sing chil-dren! sing children! Mer- ri - ly and true;
f
'Tis the jol - ly car - pen - ter, Who's pounding down be - low.
'Tis the kind - ly car - pen - ter, Who builds the house so high.
Praise the kind - ly car - pen - ter, Who builds the house for you.
Hey ham - mer! ho ham - mer! Hear the mer - ry ring.
Hey lad - er! ho lad - der! He doth love us all; He
Warm house, pret - ty house! Where each one doth dwell, With
While he builds the house for us, The car-pen- ter doth sing.
puts the roof a-bove our heads, To shield when rain doth fall.
fa - ther and with moth-er dear, Who love their child so well.

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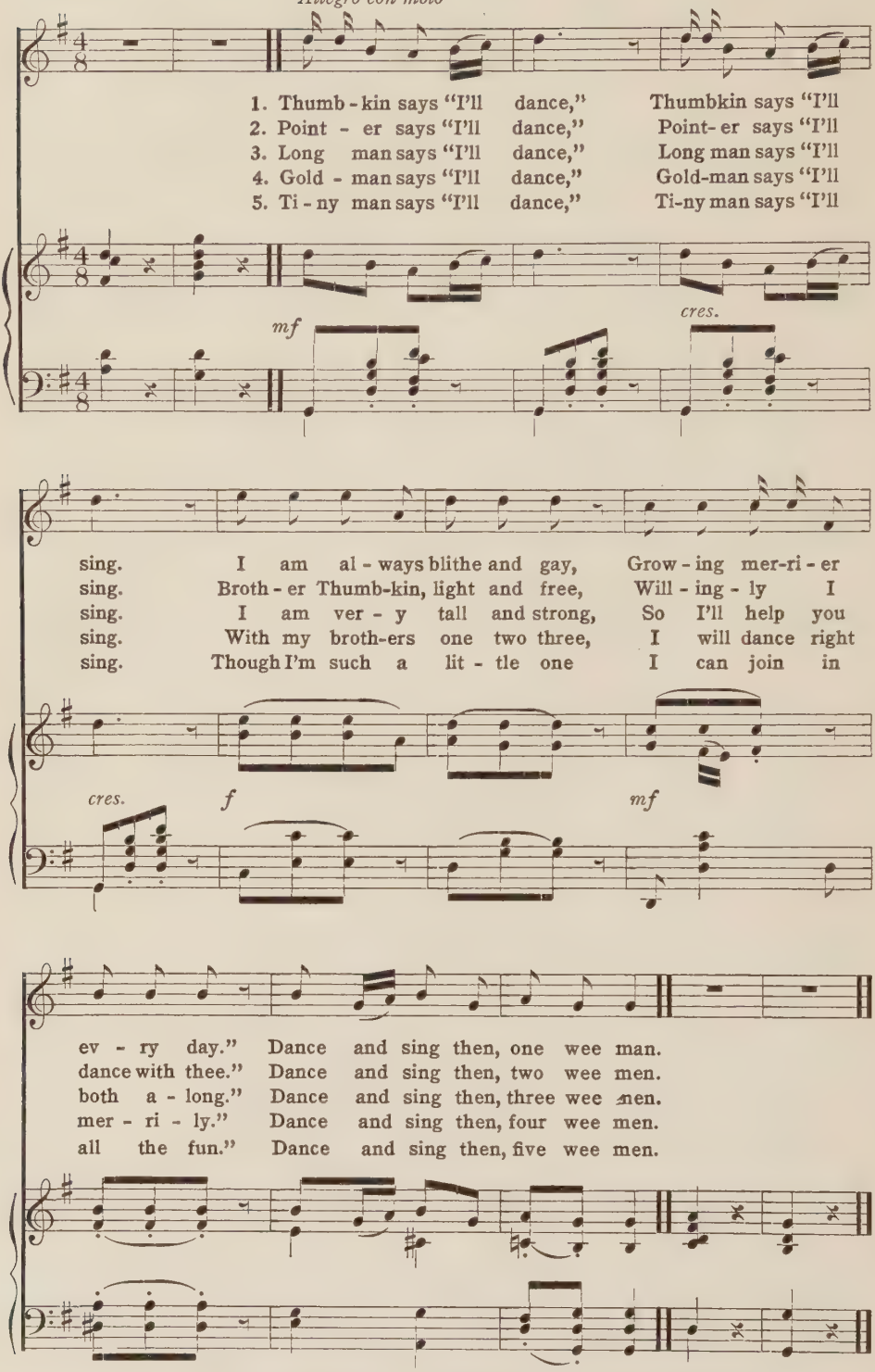
121 Thumbkin Says "I'll Dance"

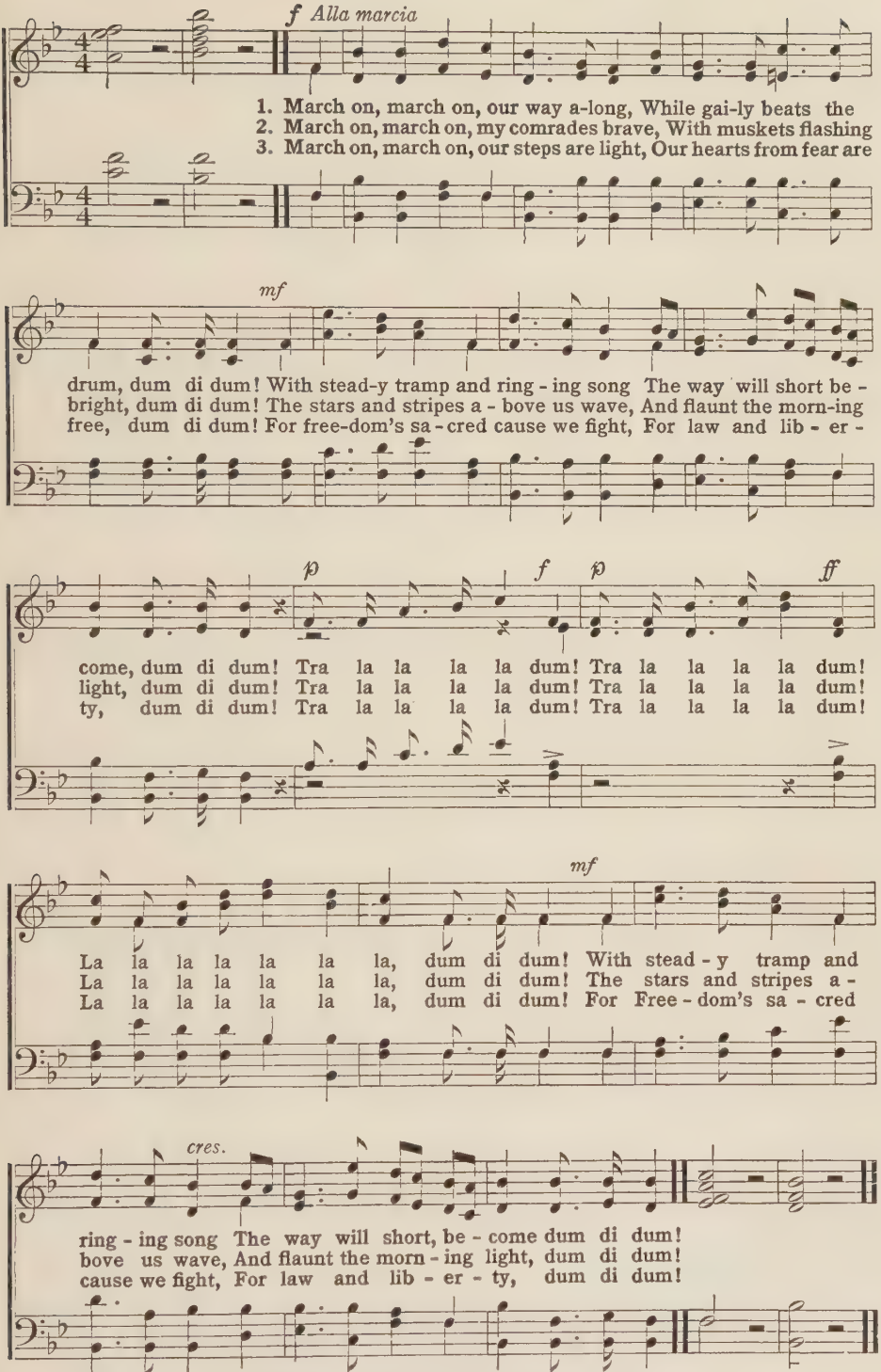
Adapted from FROEBEL

ELEANOR SMITH

Allegro con moto


1. Thumb - kin says "I'll dance," Thumbkin says "I'll
2. Point - er says "I'll dance," Point- er says "I'll
3. Long man says "I'll dance," Long man says "I'll
4. Gold - man says "I'll dance," Gold-man says "I'll
5. Ti - ny man says "I'll dance," Ti-ny man says "I'll
mf
cres.
sing. I am al - ways blithe and gay, Grow - ing mer-ri - er
sing. Broth - er Thumb-kin, light and free, Will - ing - ly I
sing. I am ver - y tall and strong, So I'll help you
sing. With my broth-ers one two three, I will dance right
sing. Though I'm such a lit - tle one I can join in
cres.
f
mf
ev - ry day." Dance and sing then, one wee man.
dance with thee." Dance and sing then, two wee men.
both a - long." Dance and sing then, three wee men.
mer - ri - ly." Dance and sing then, four wee men.
all the fun." Dance and sing then, five wee men.

From "Songs for Little Children," by Eleanor Smith. Used by permission

Processional Marching Song

f Alla marcia
1. March on, march on, our way a-long, While gai-ly beats the
2. March on, march on, my comrades brave, With muskets flashing
3. March on, march on, our steps are light, Our hearts from fear are
mf
drum, dum di dum! With stead-y tramp and ring - ing song The way will short be -
bright, dum di dum! The stars and stripes a - bove us wave, And flaunt the morn-ing
free, dum di dum! For free-dom's sa - cred cause we fight, For law and lib - er -
p
f
p
ff
come, dum di dum! Tra la la la la dum! Tra la la la la dum!
light, dum di dum! Tra la la la la dum! Tra la la la la dum!
ty, dum di dum! Tra la la la la dum! Tra la la la la dum!
mf
La la la la la la, dum di dum! With stead - y tramp and
La la la la la la, dum di dum! The stars and stripes a -
La la la la la la, dum di dum! For Free - dom's sa - cred
cres.
ring - ing song The way will short, be - come dum di dum!
bove us wave, And flaunt the morn - ing light, dum di dum!
cause we fight, For law and lib - er - ty, dum di dum!

From the "Abridged Academy Song Book."
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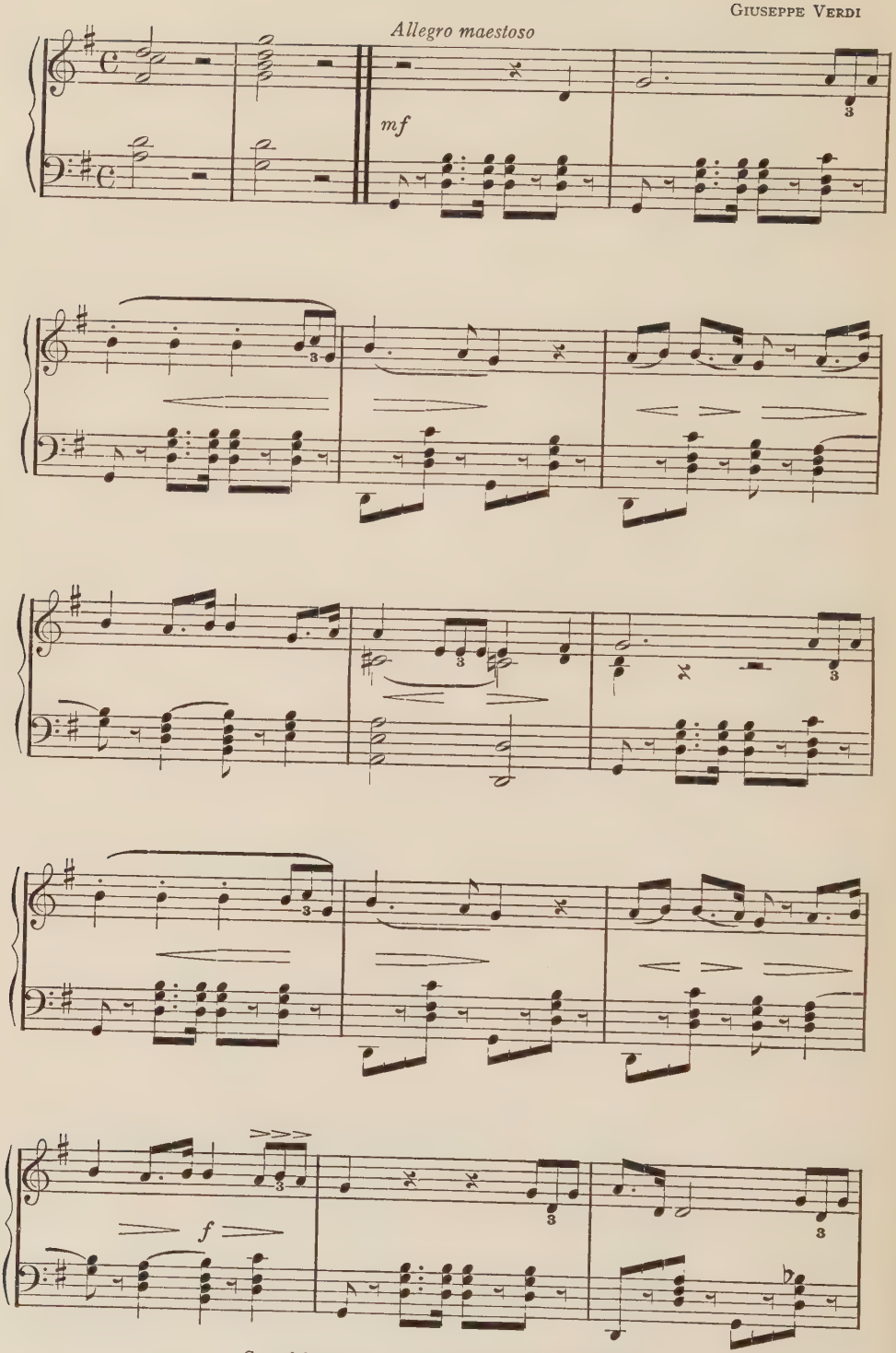
123

March from Aida

GIUSEPPE VERDI



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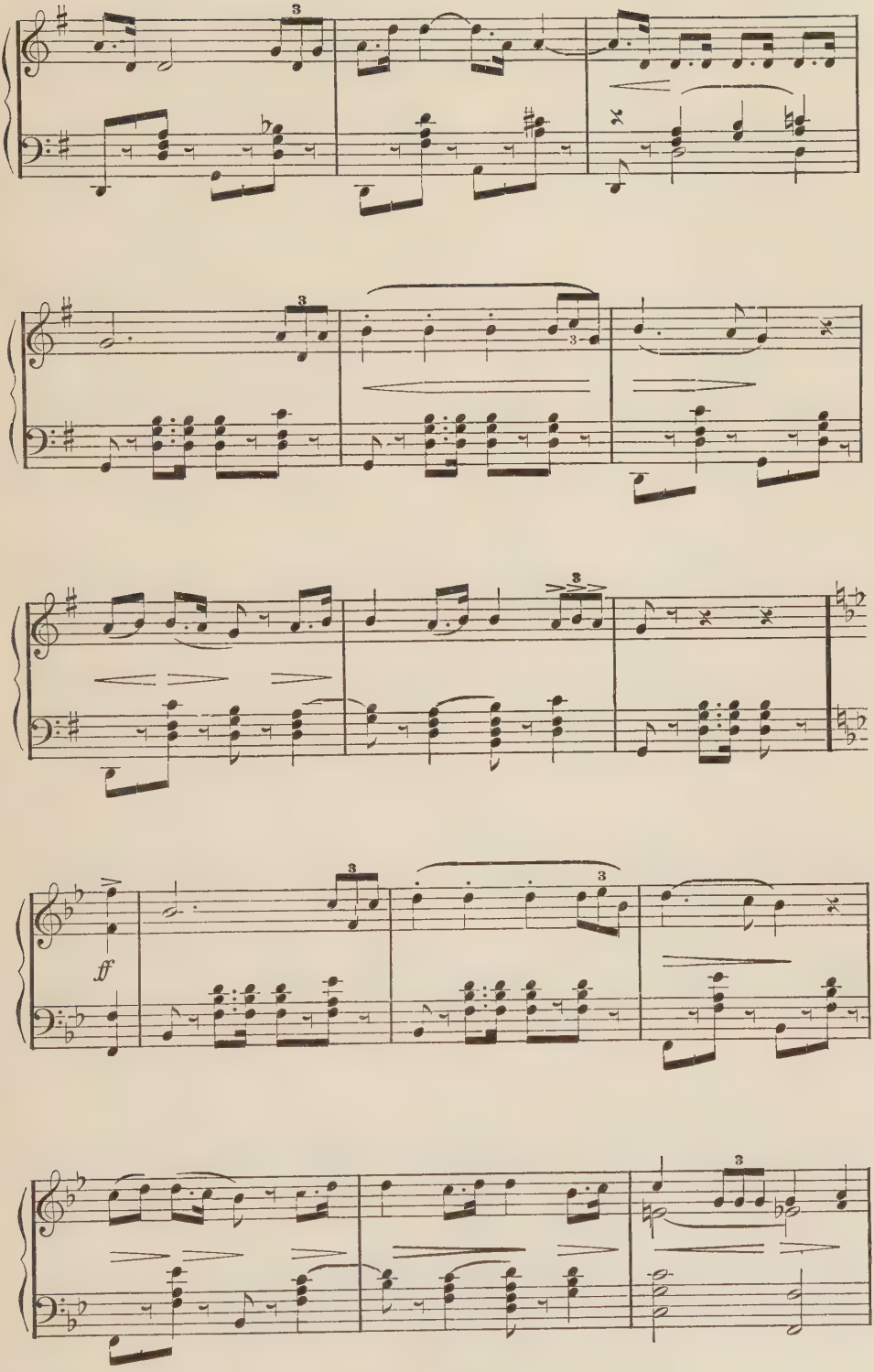
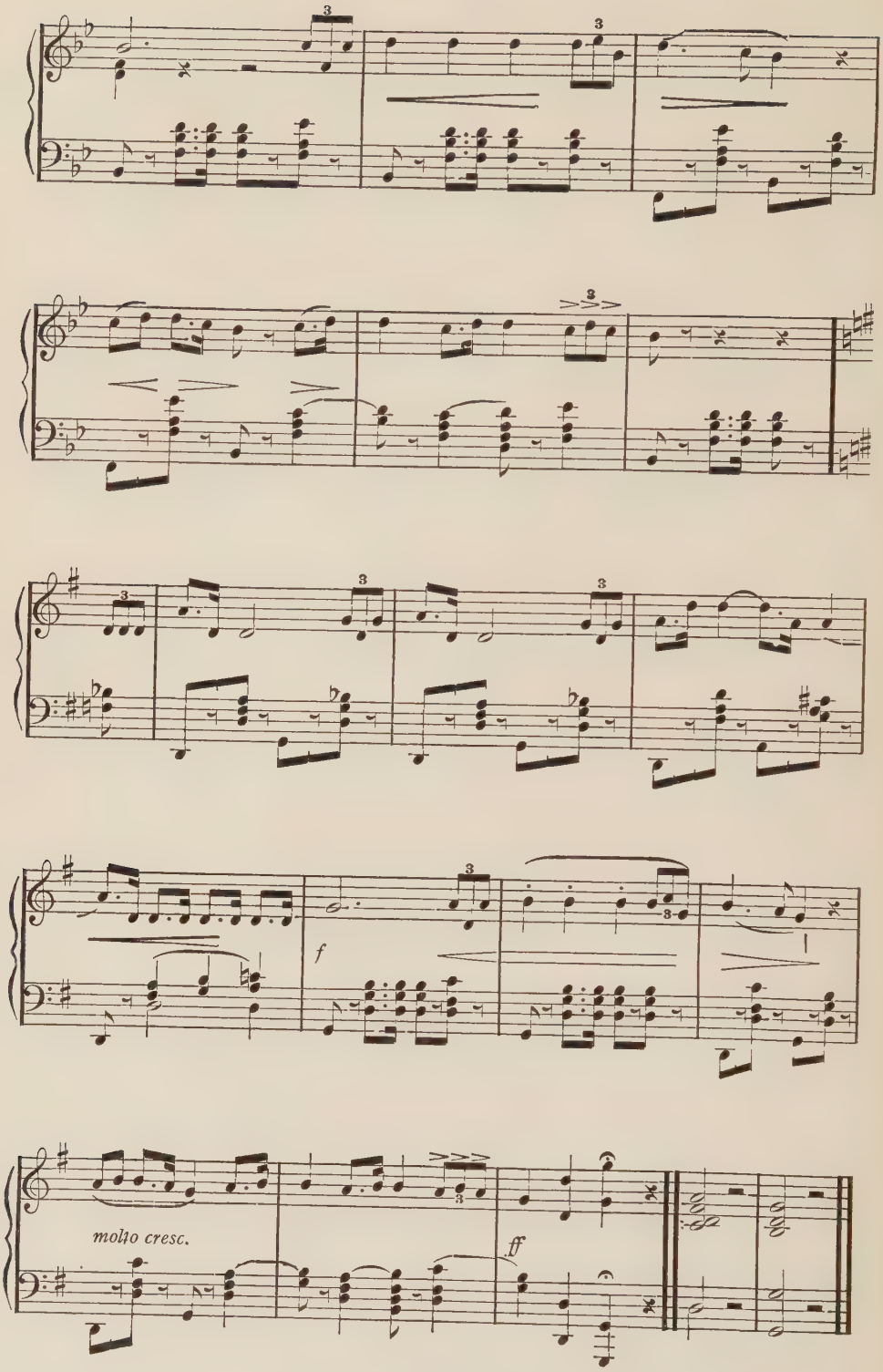
March from Aida

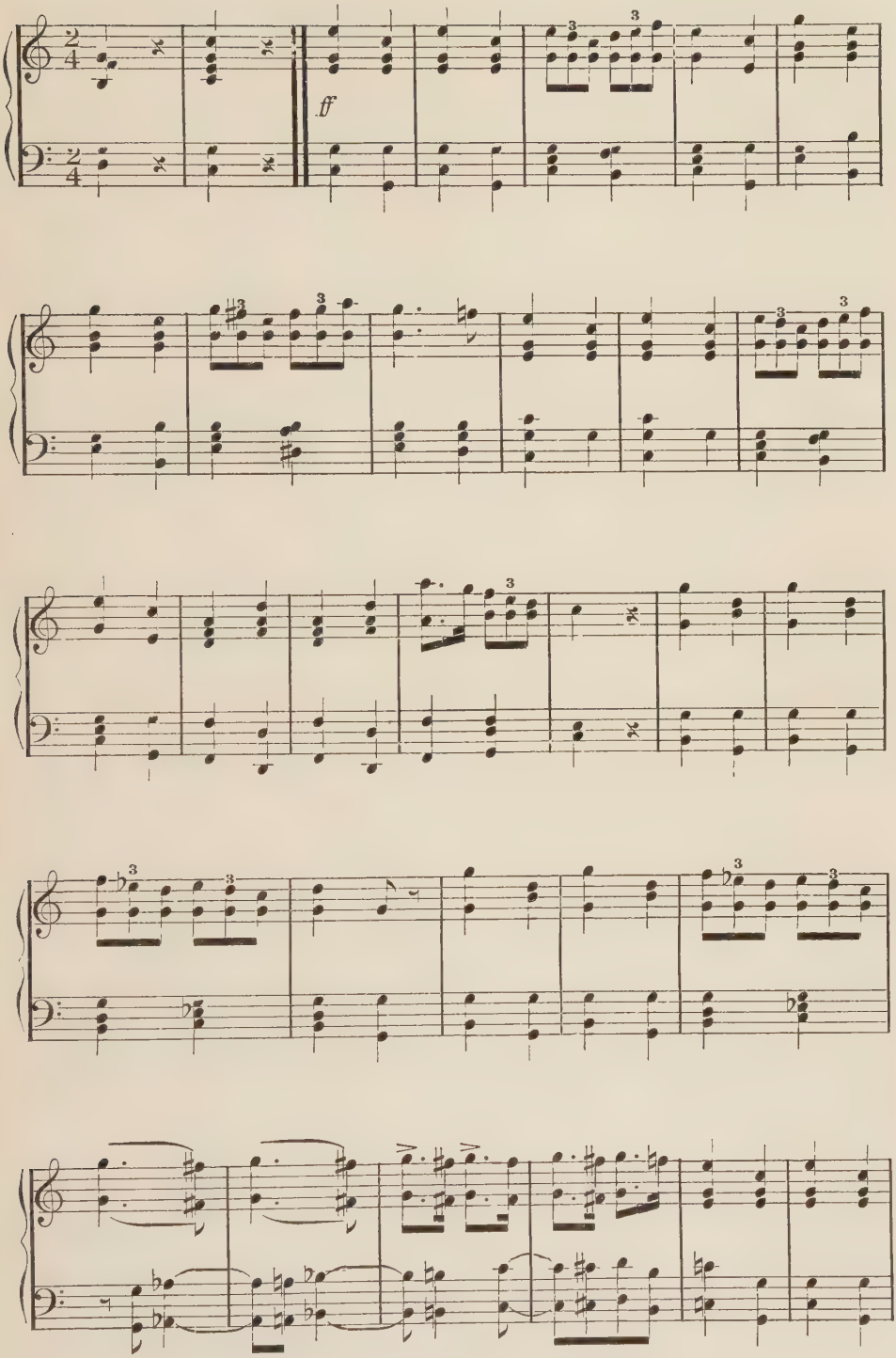


March from Aida



124 March from the Huguenots

GIACOMO MEYERBEER



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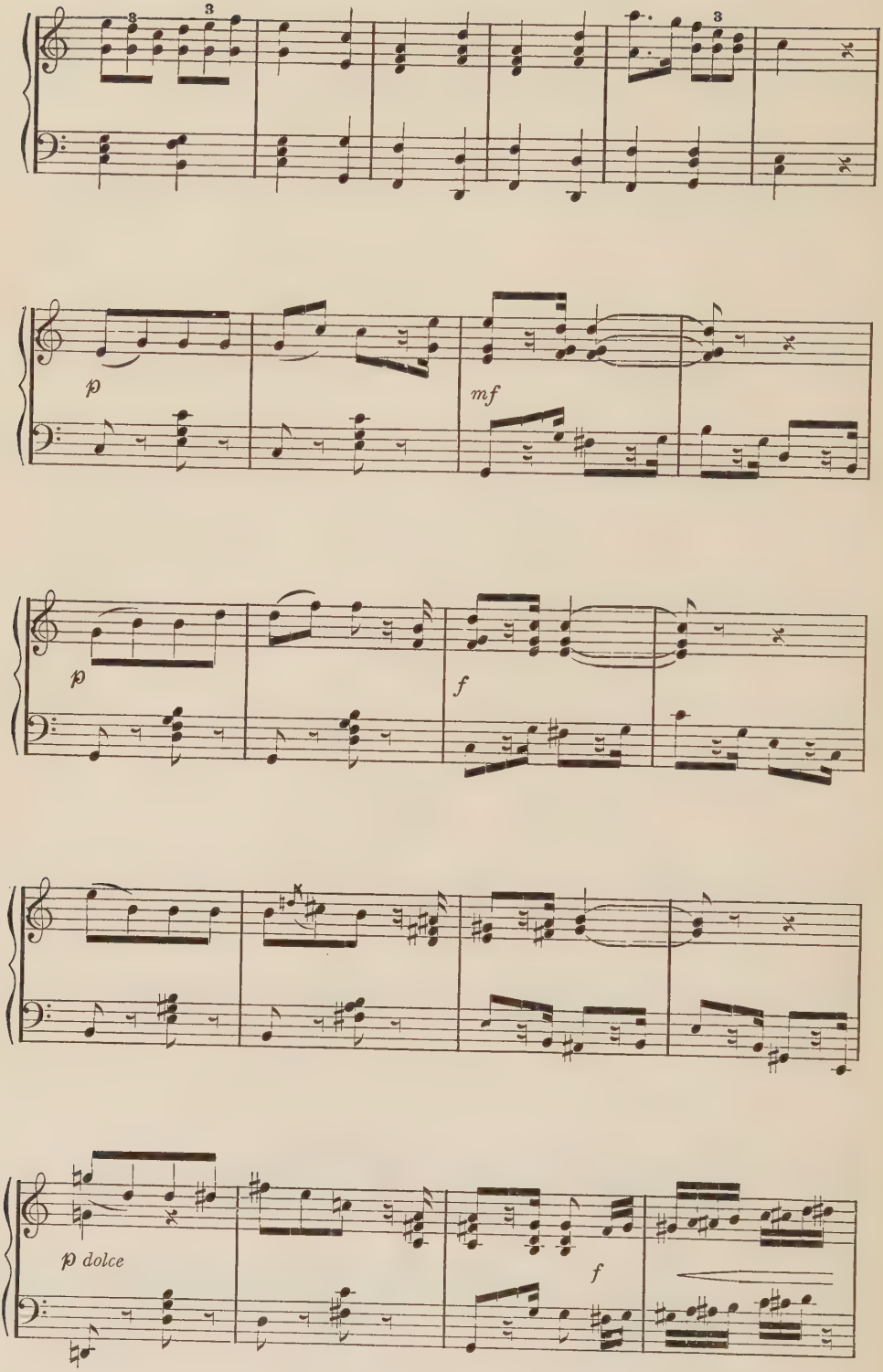
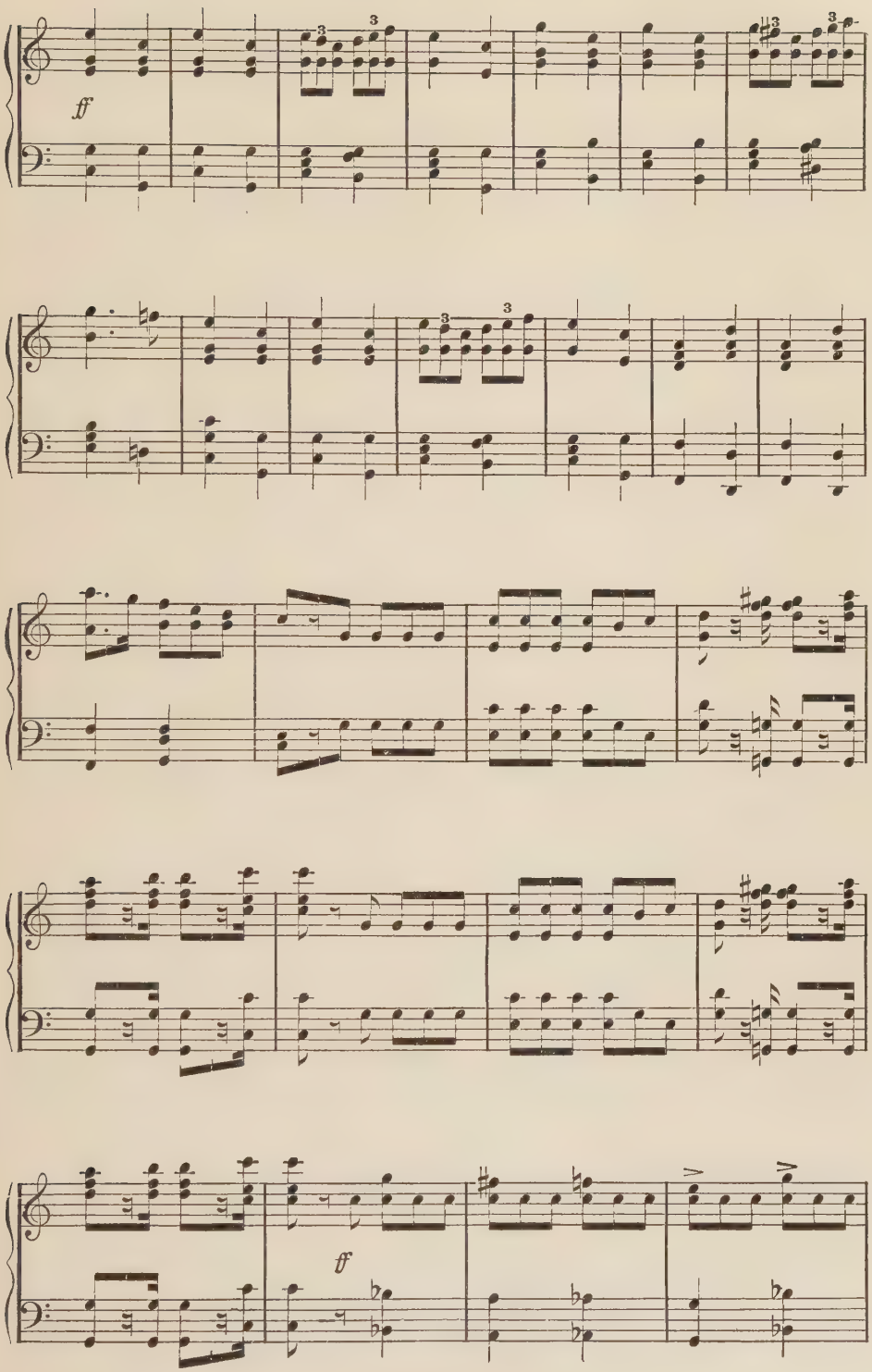
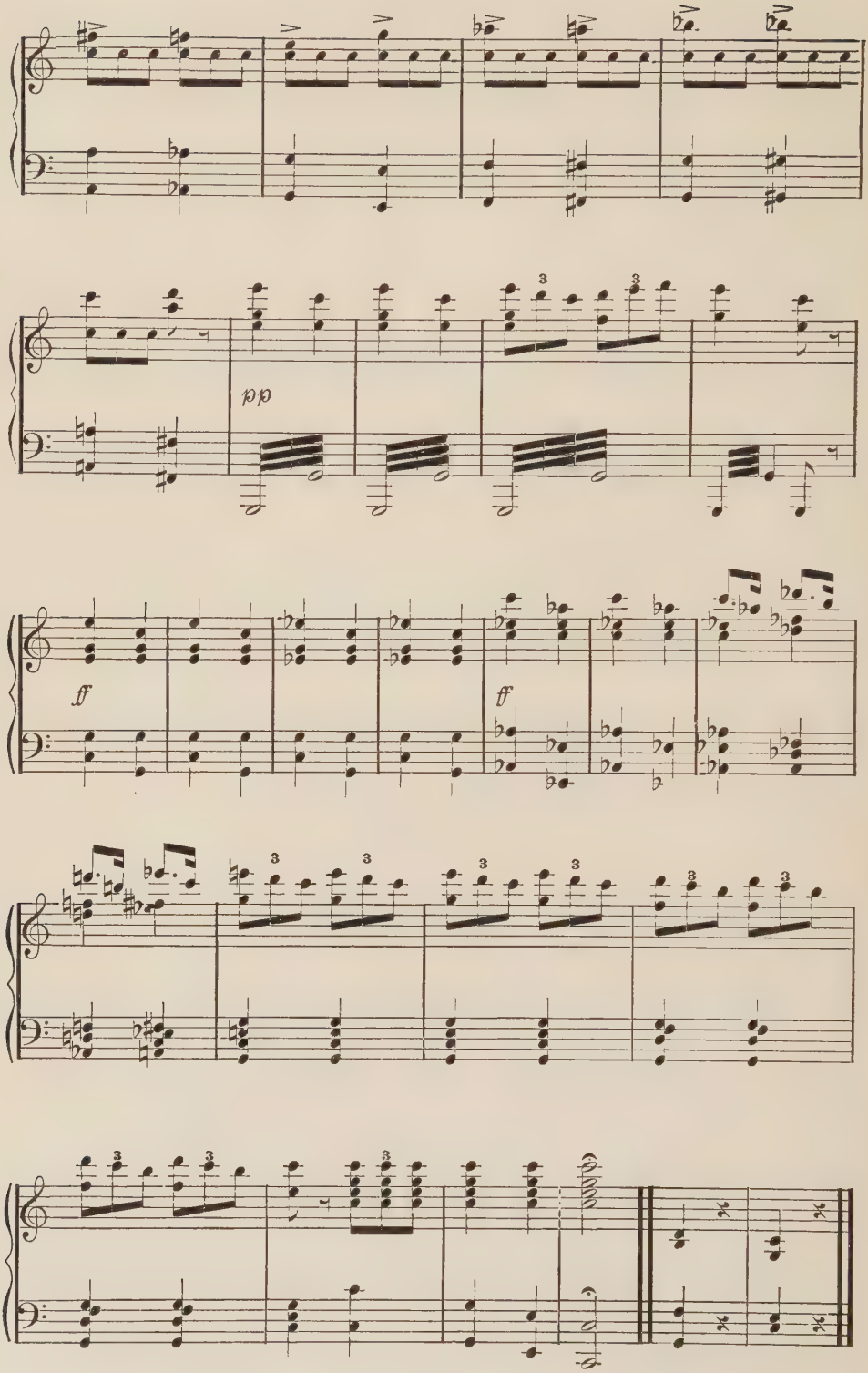
March from the Huguenots



March from the Huguenots



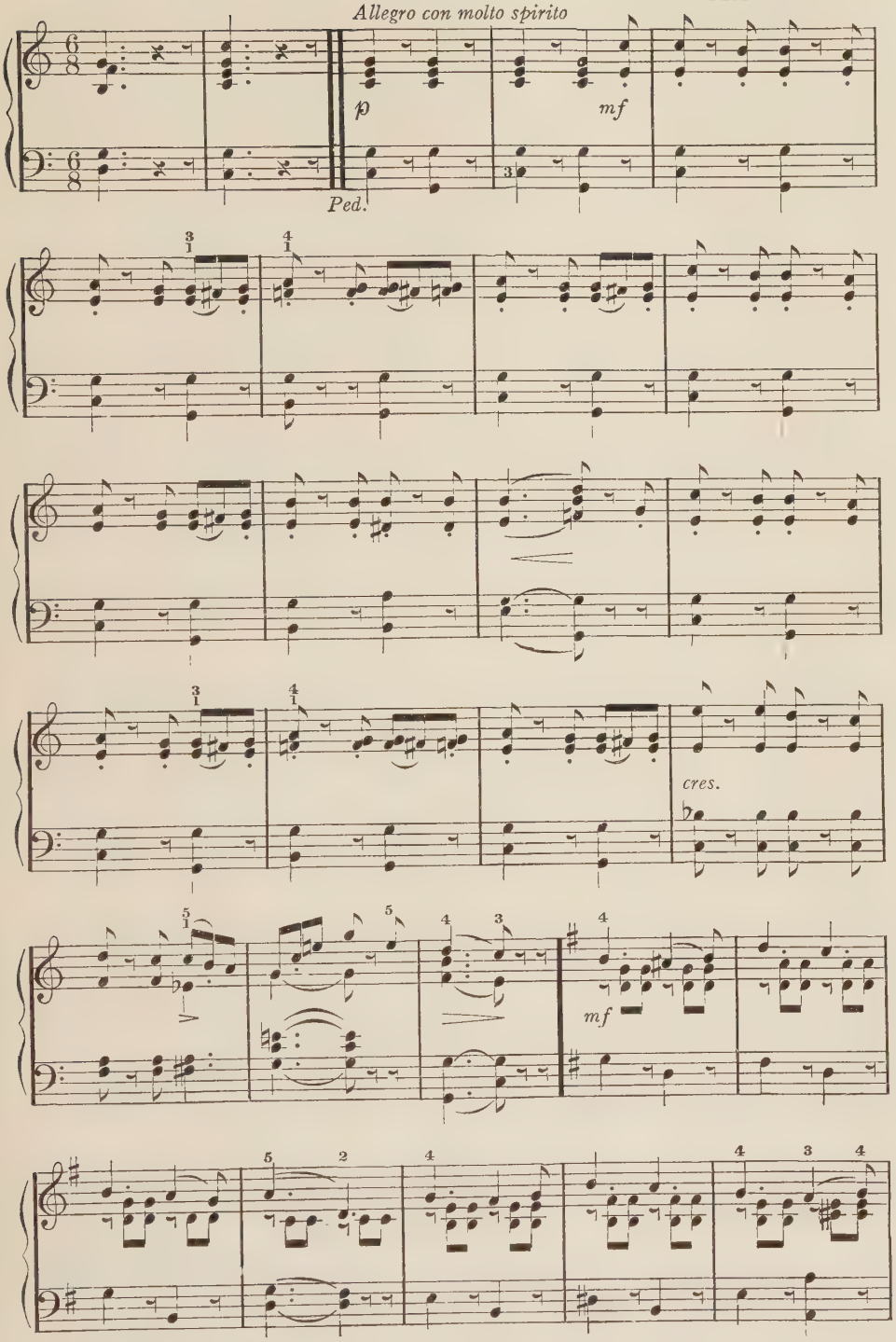
March from the Huguenots

125 Soldier's Songs

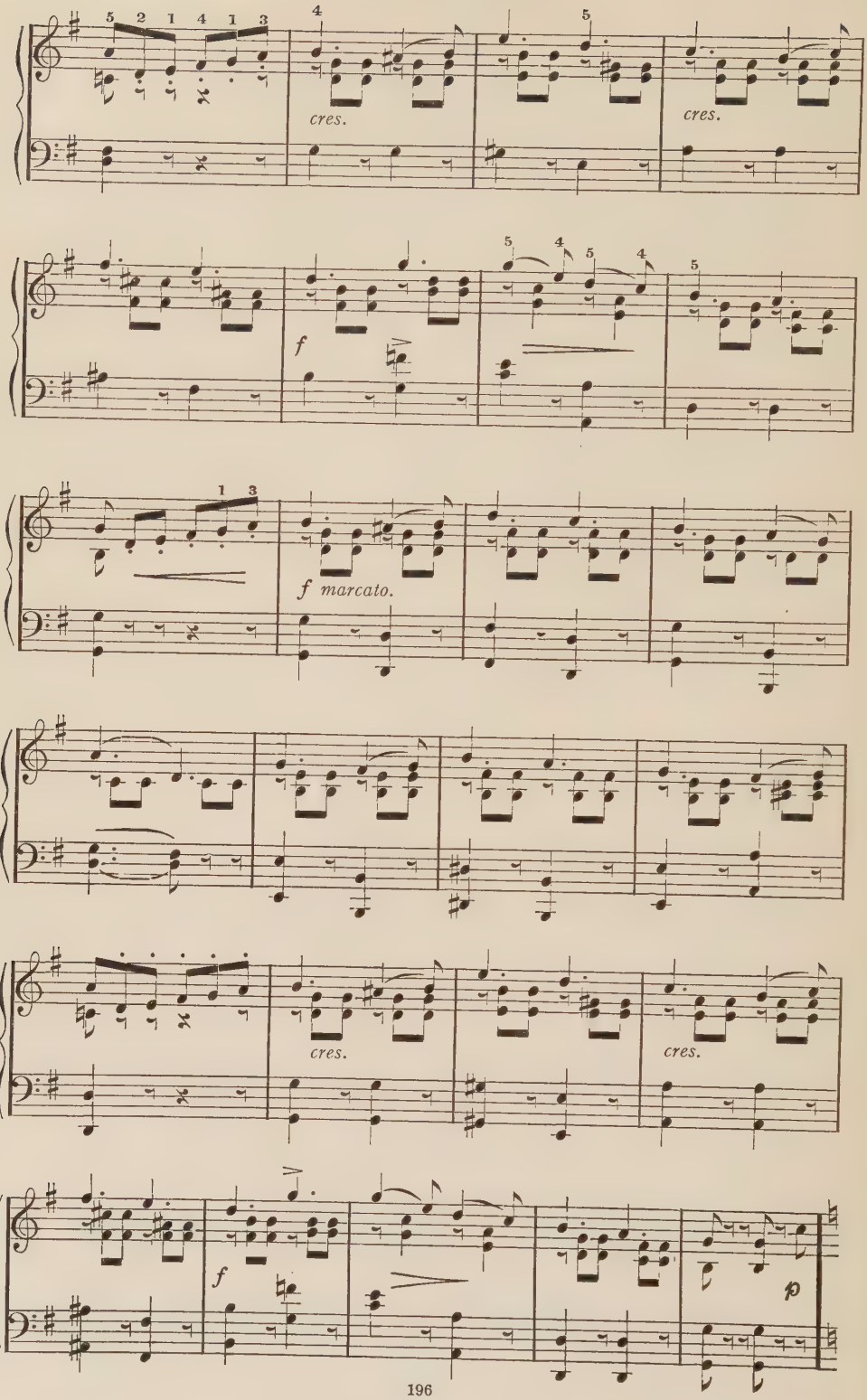
(CHATS DES SOLDATS)

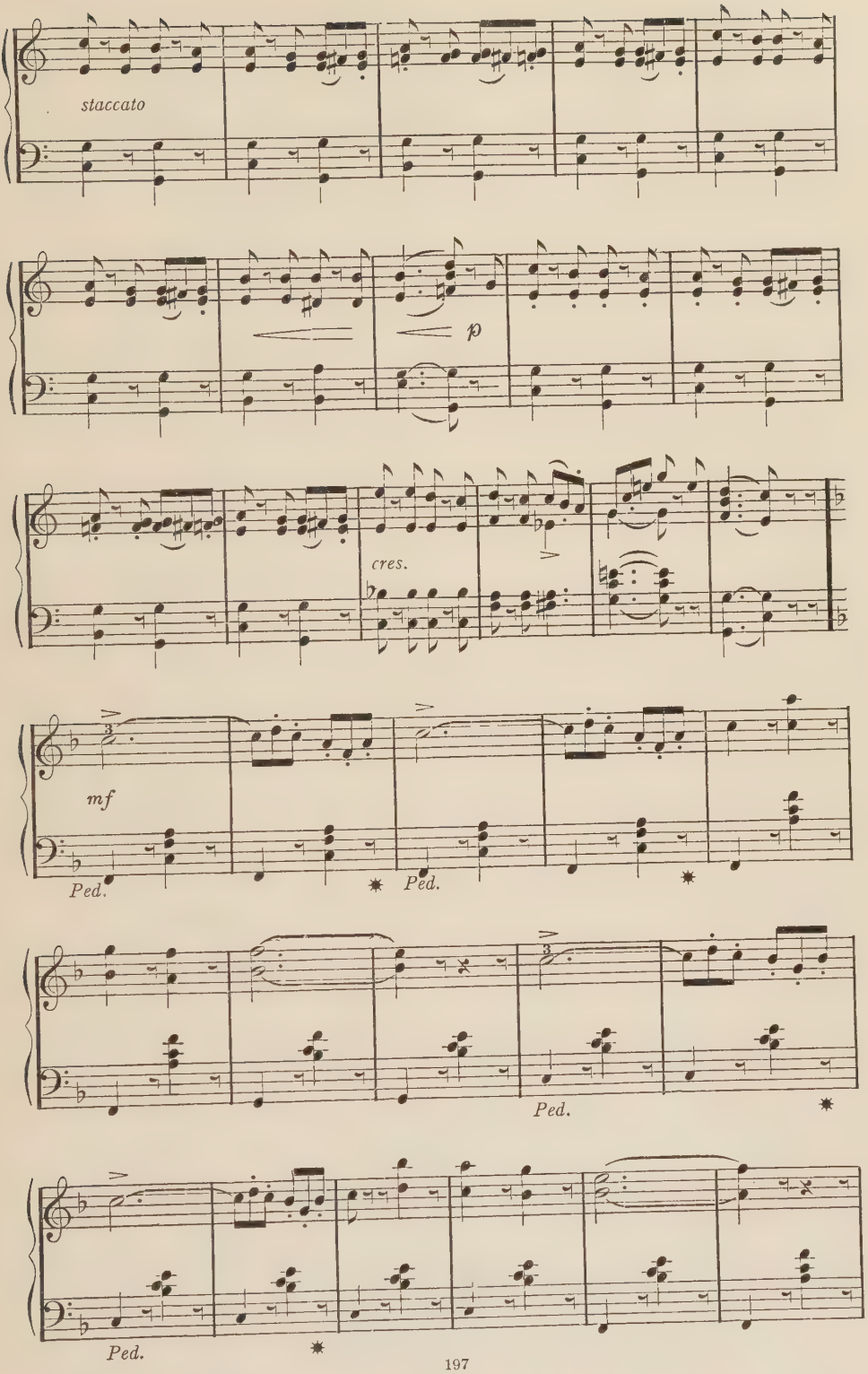
MARCH

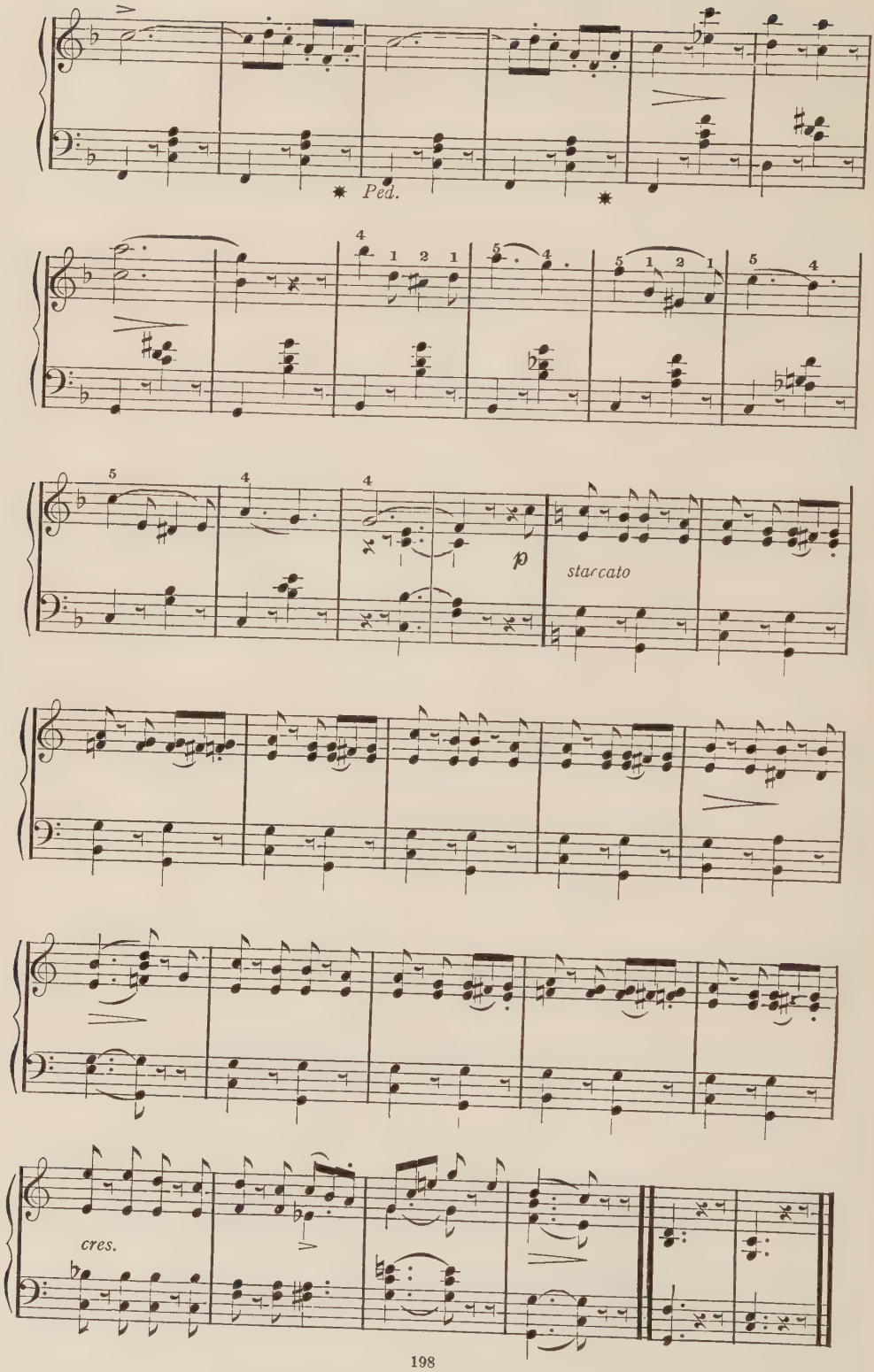
PAUL BEAUMONT

Allegro con molto spirito



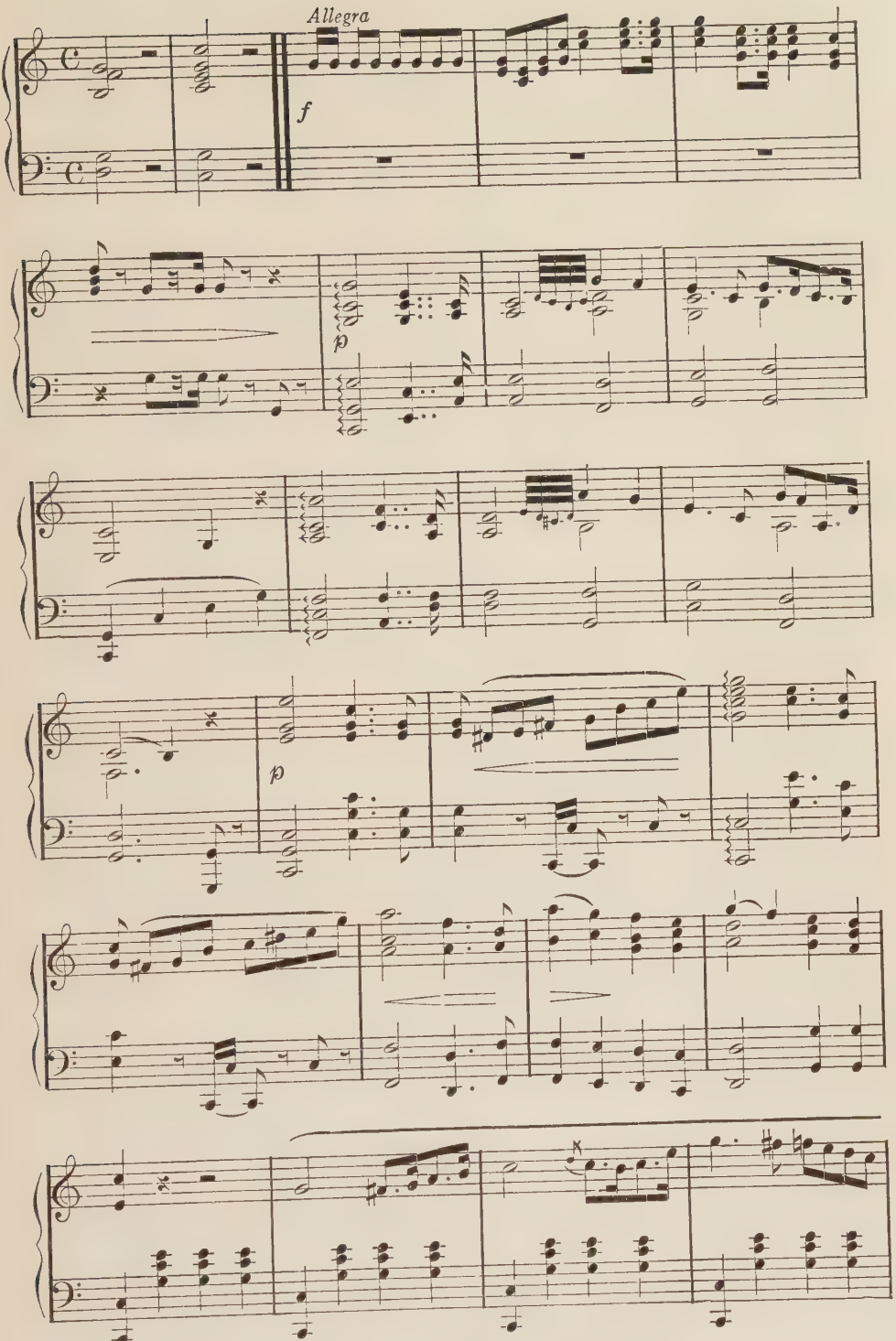

cres.
cres.
f
f marcato.
cres.
cres.
f
p


staccato
p
cres.
mf
Ped.
Ped.
Ped.
Ped.


Ped.
staccato
cres.

Tannhauser March

RICHARD WAGNER



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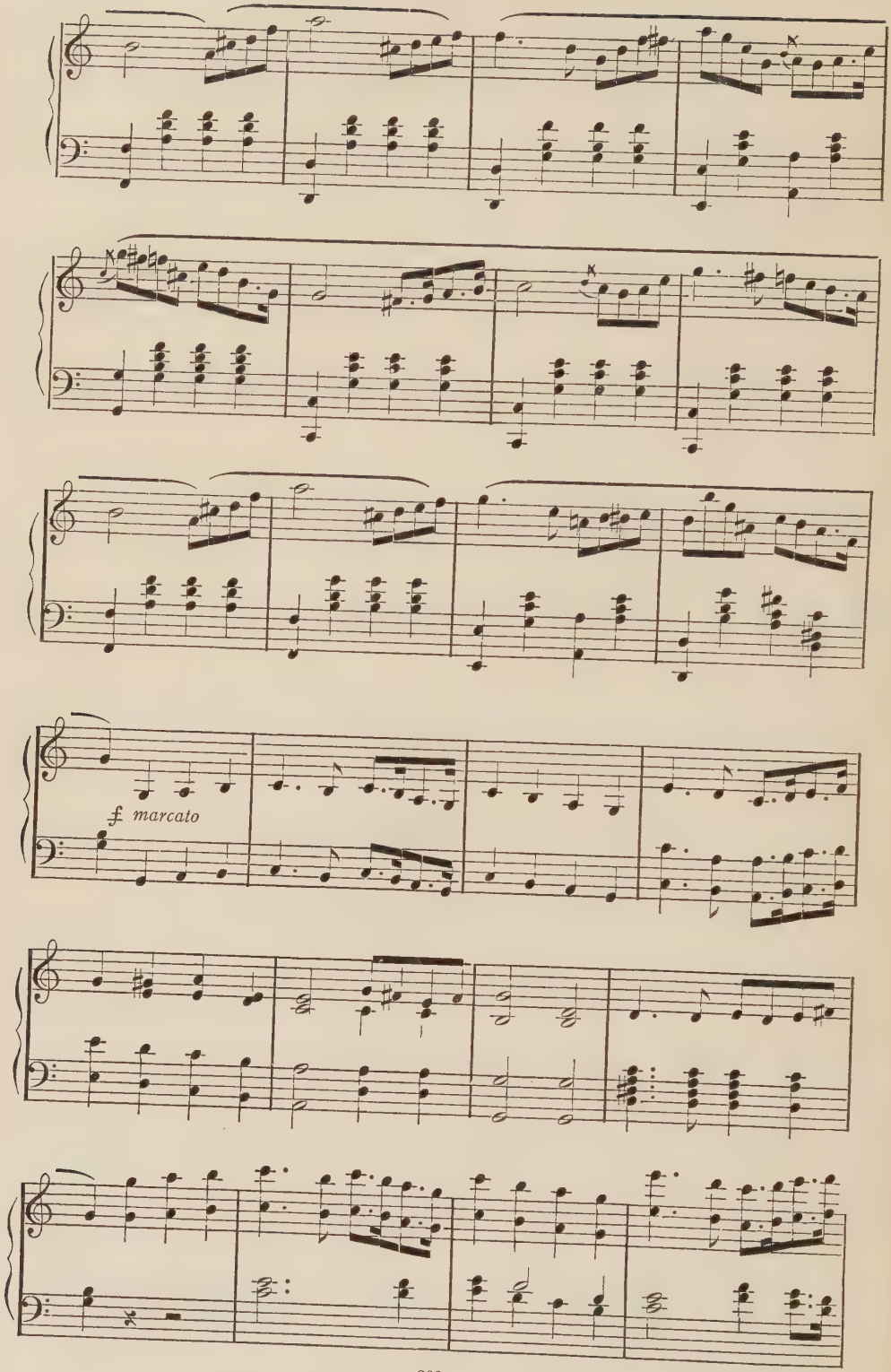
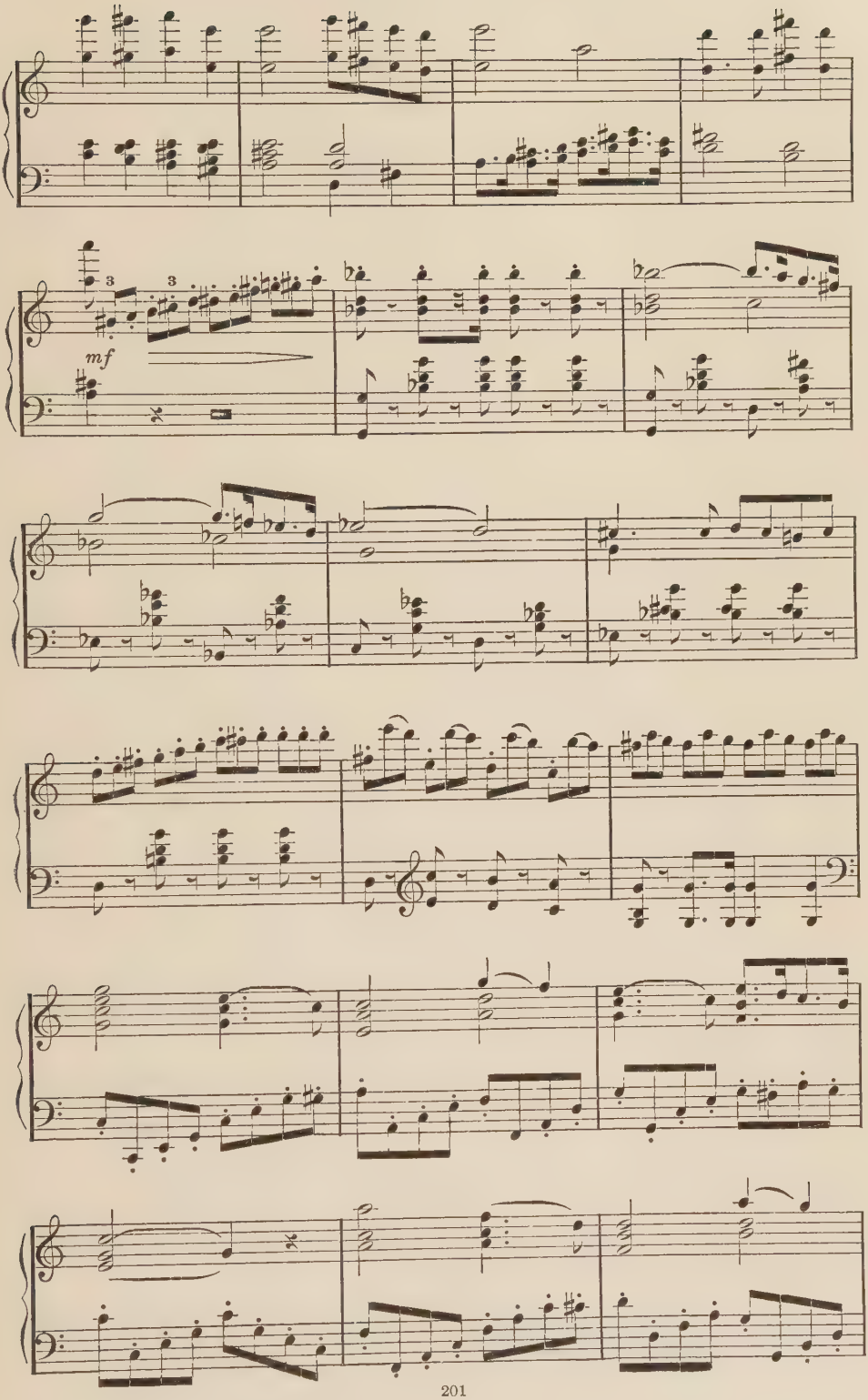
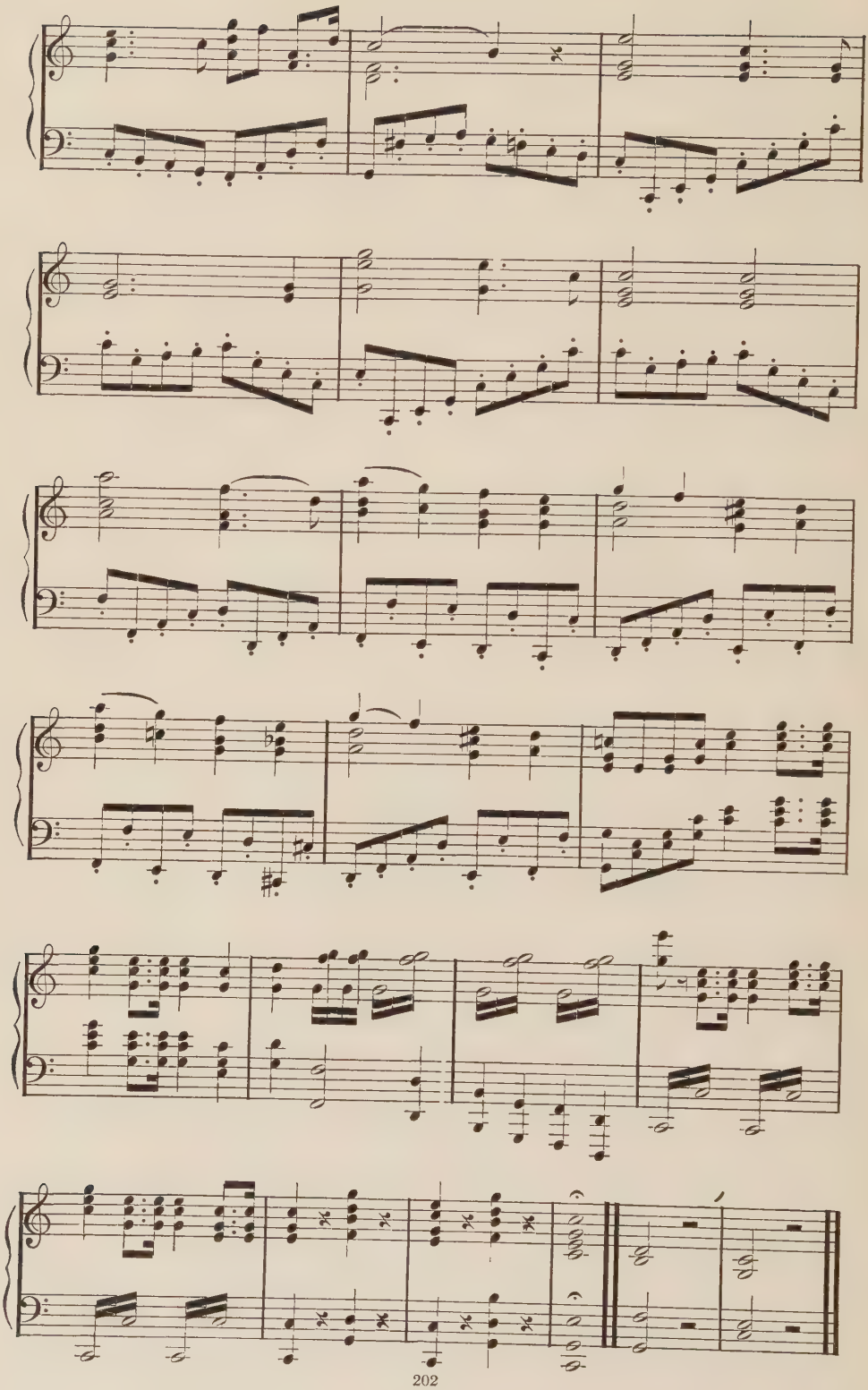
Tannhauser March



Tannhauser March



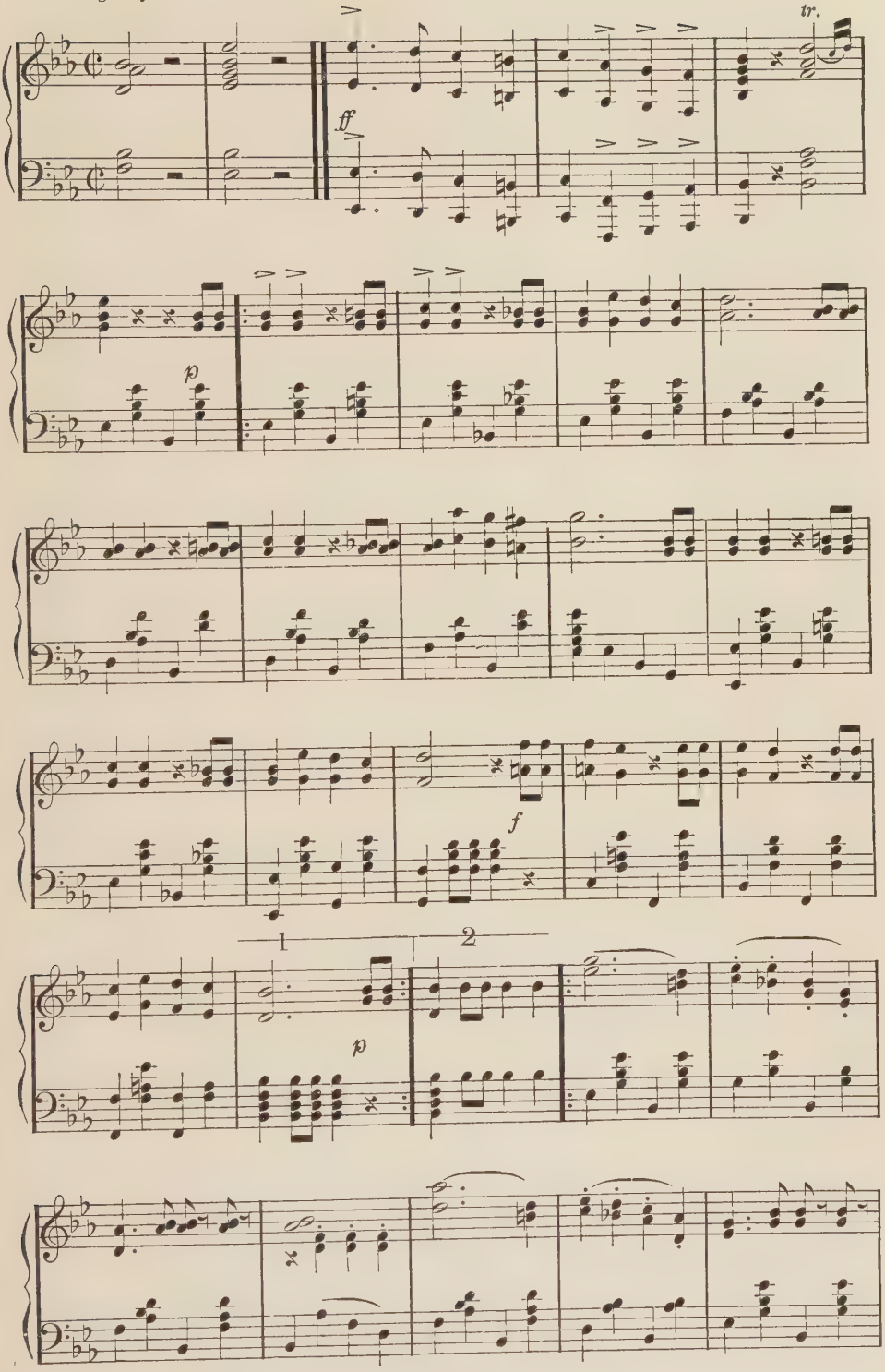
Tannhauser March



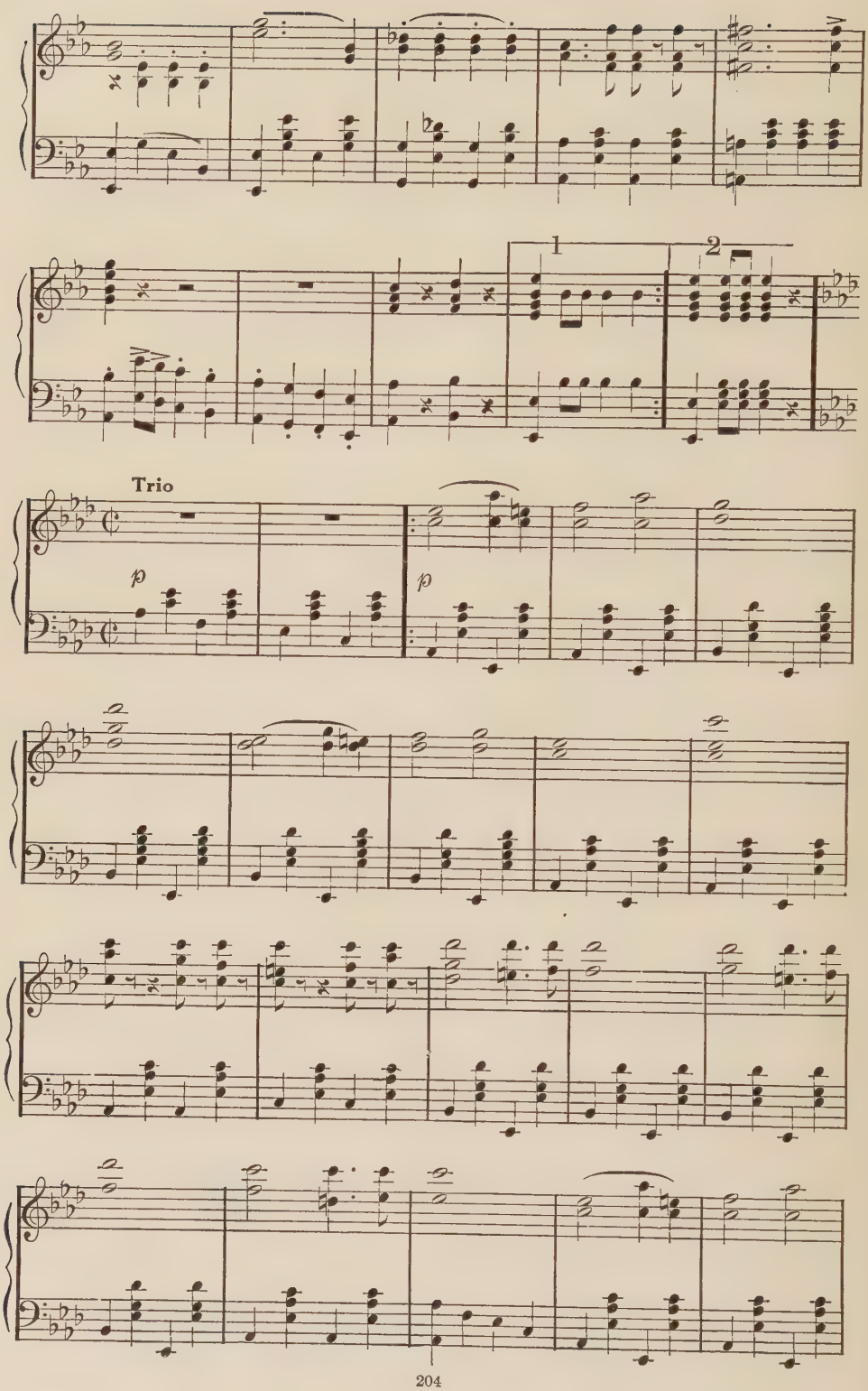
127 Vienna March

Arranged by T. G. SHEPARD

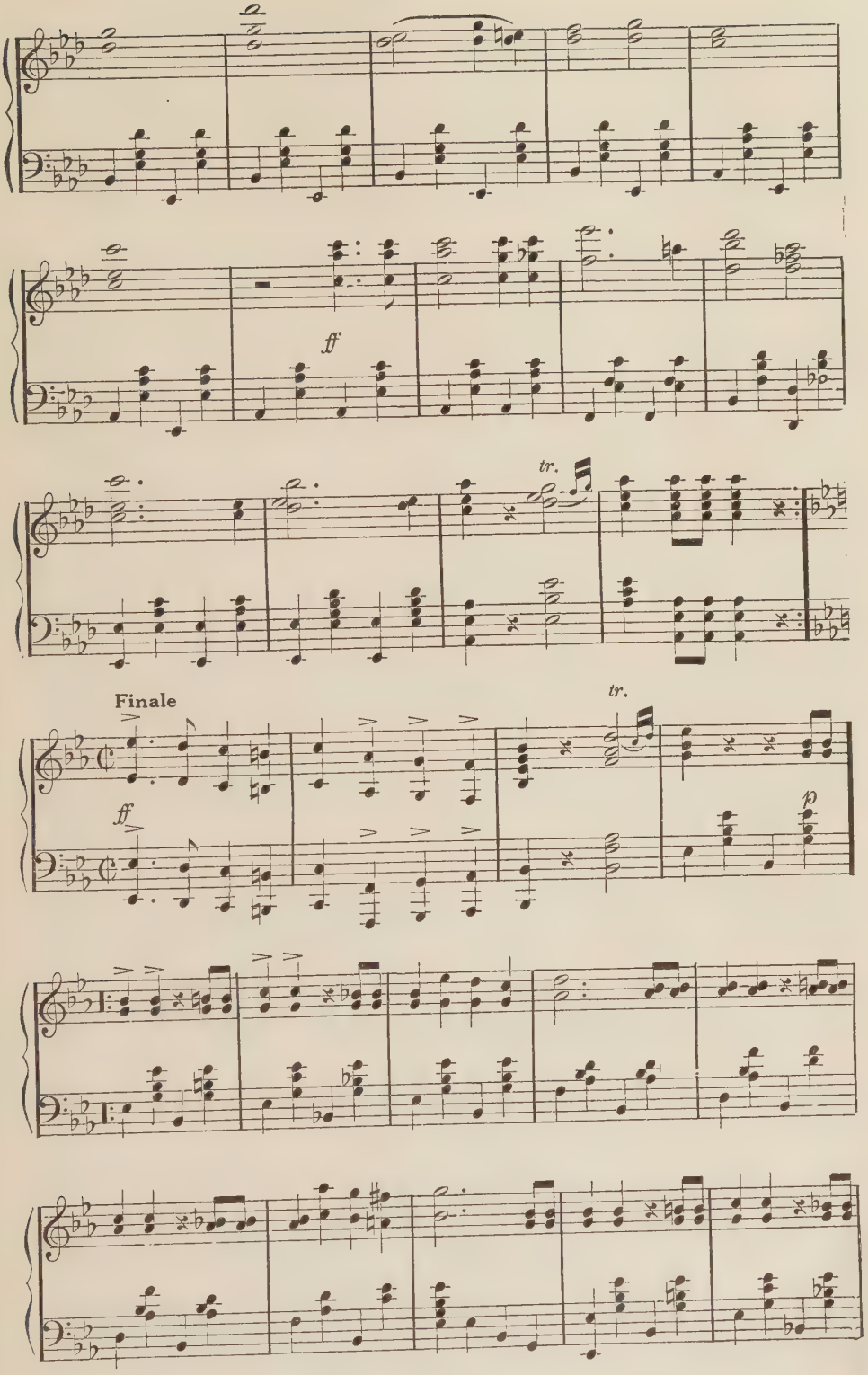
J. SCHRAMMEL



Vienna March



Vienna March



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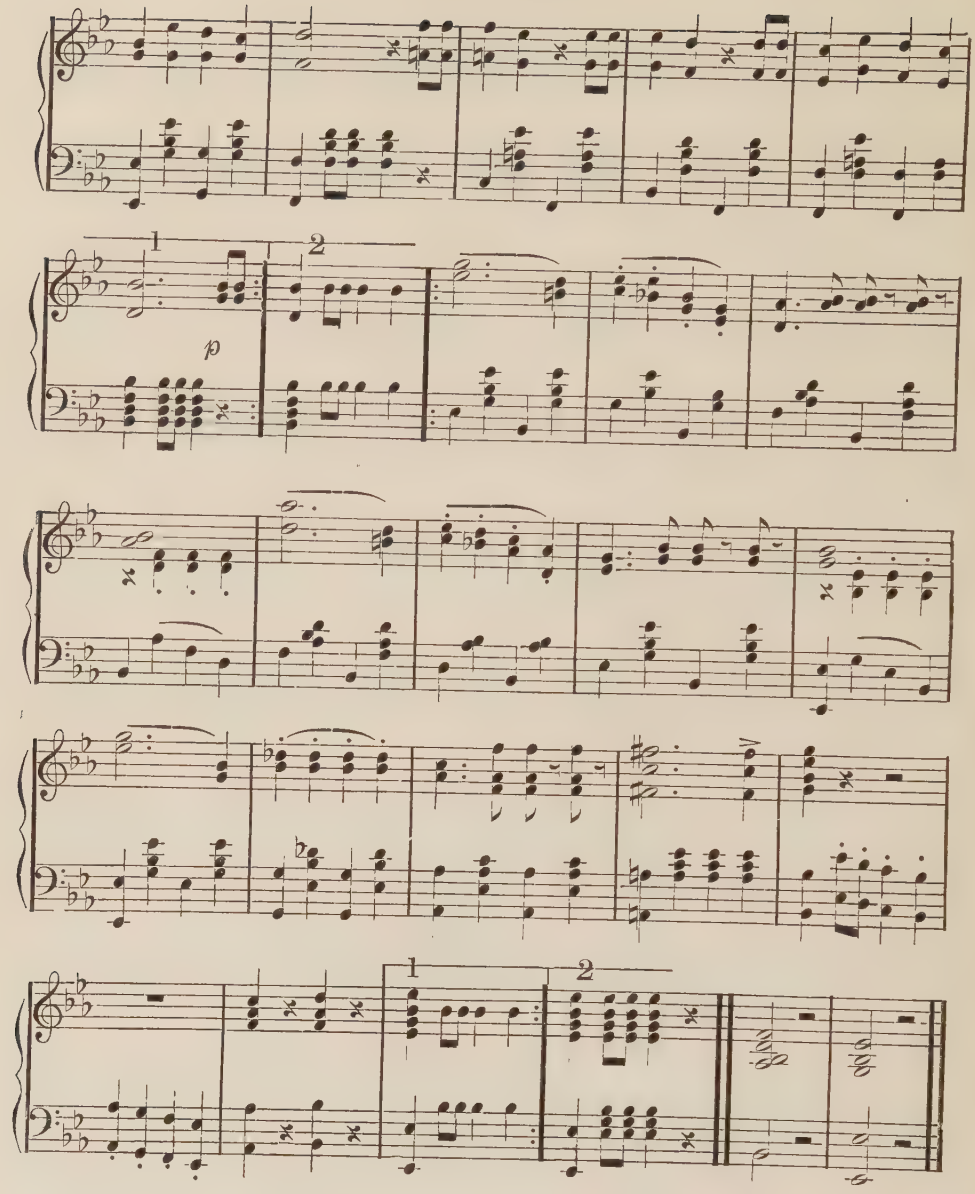
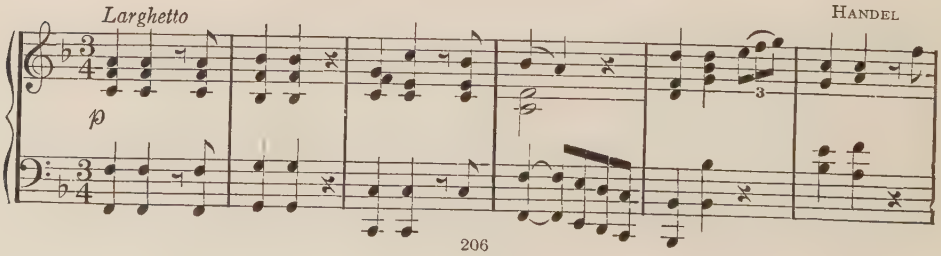
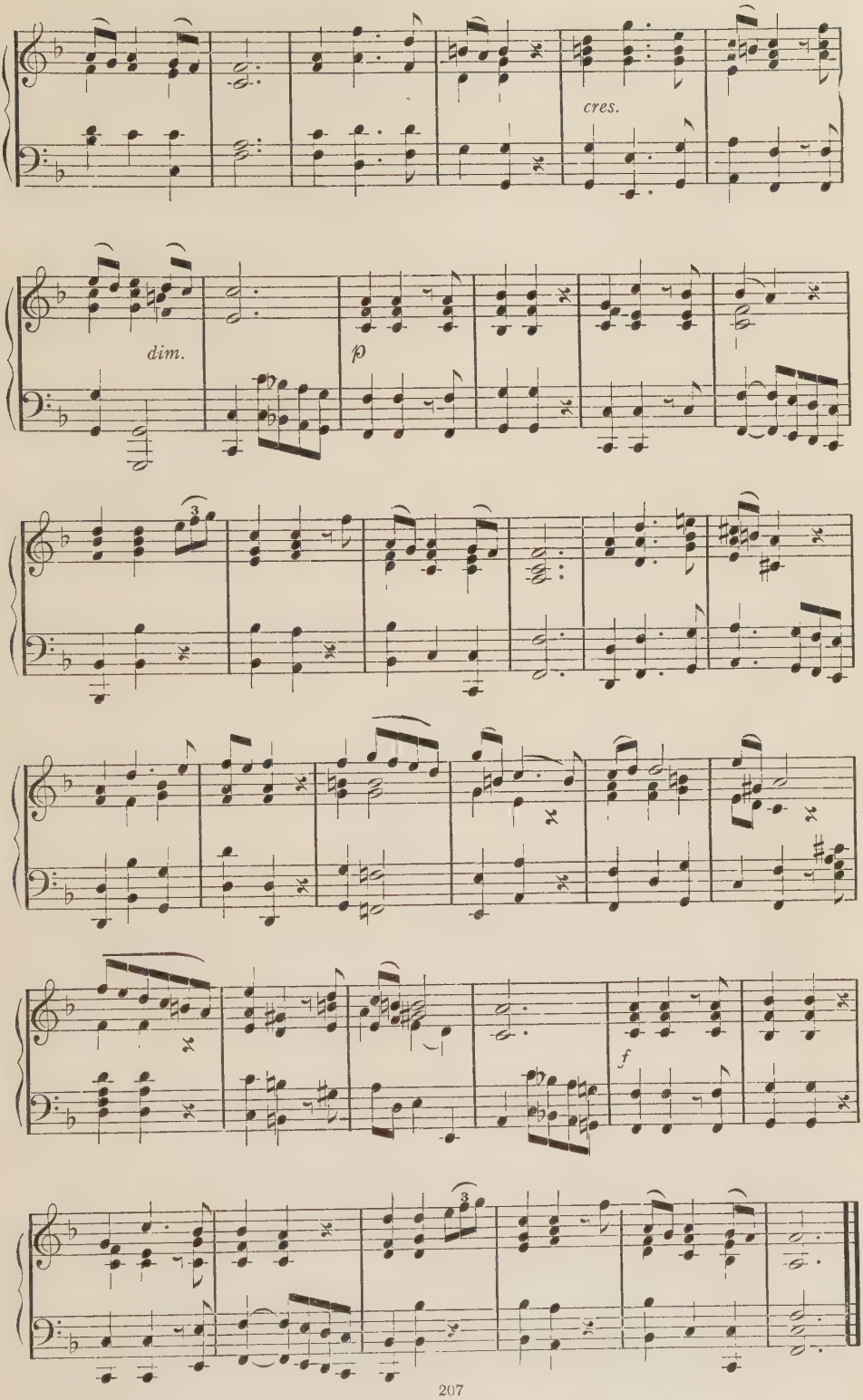


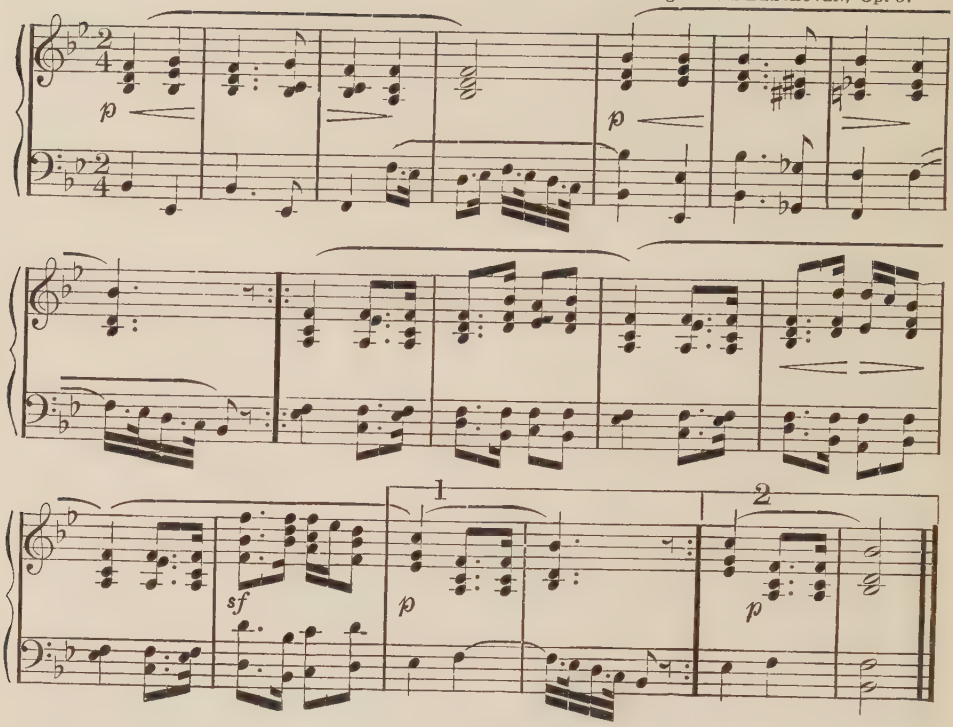
128 Here Let My Tears Flow

(LASCIA CH' IO PIANGO)

Here Let My Tears Flow



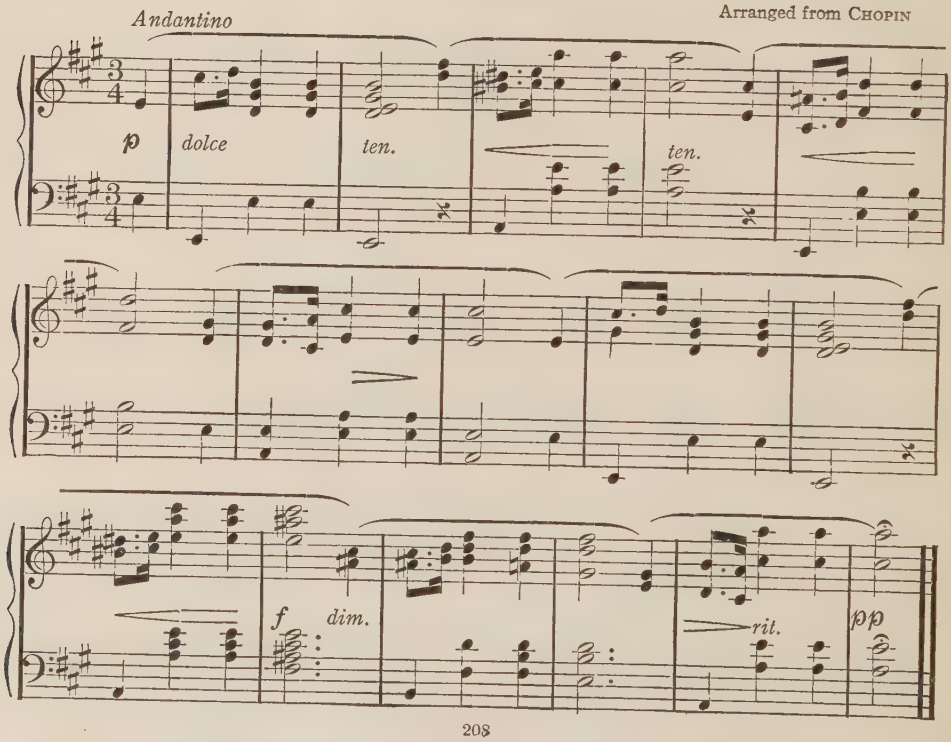
129 Andante con moto

Arranged from BEETHOVEN, Op. 57



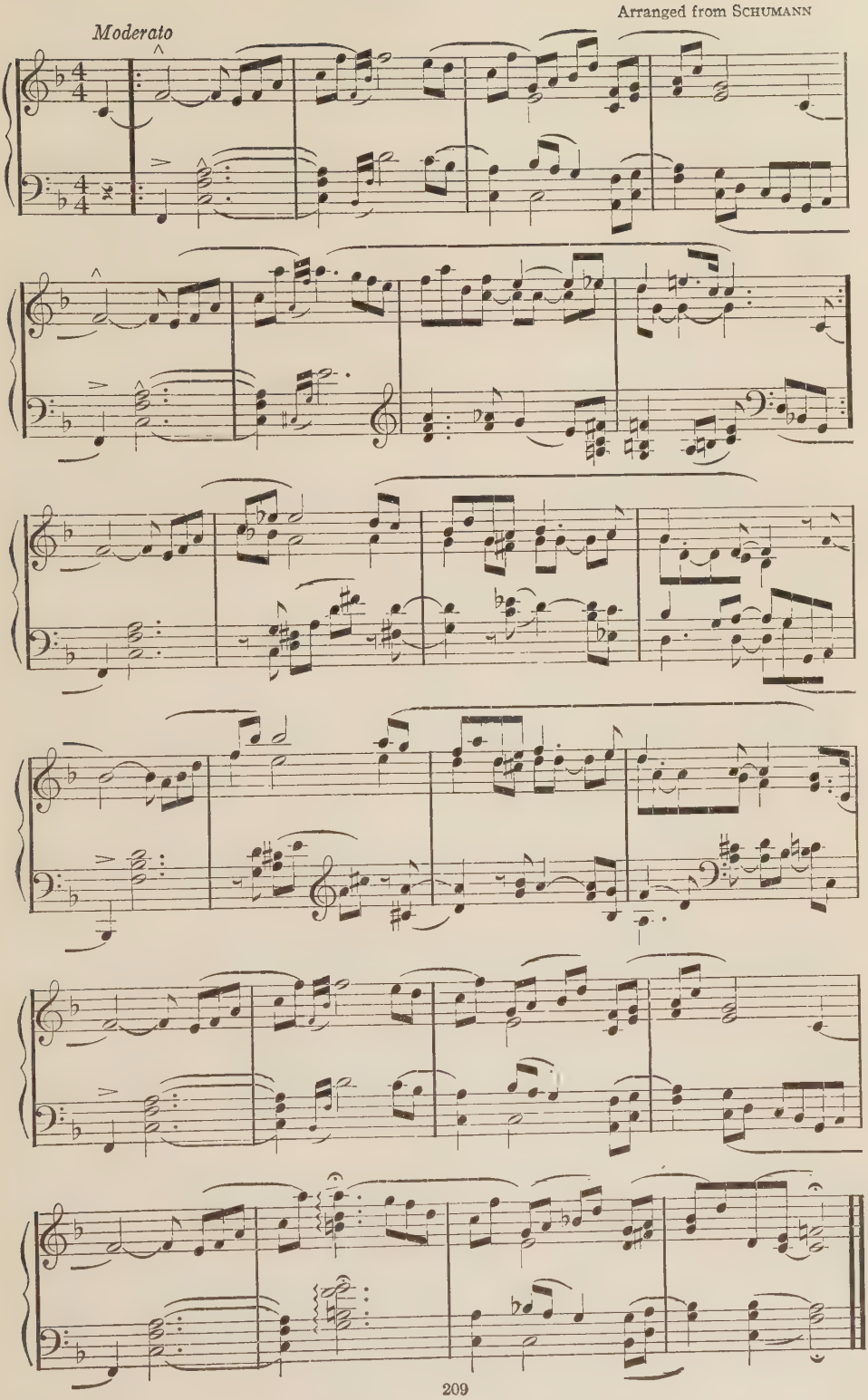
130 Prelude

Arranged from CHOPIN



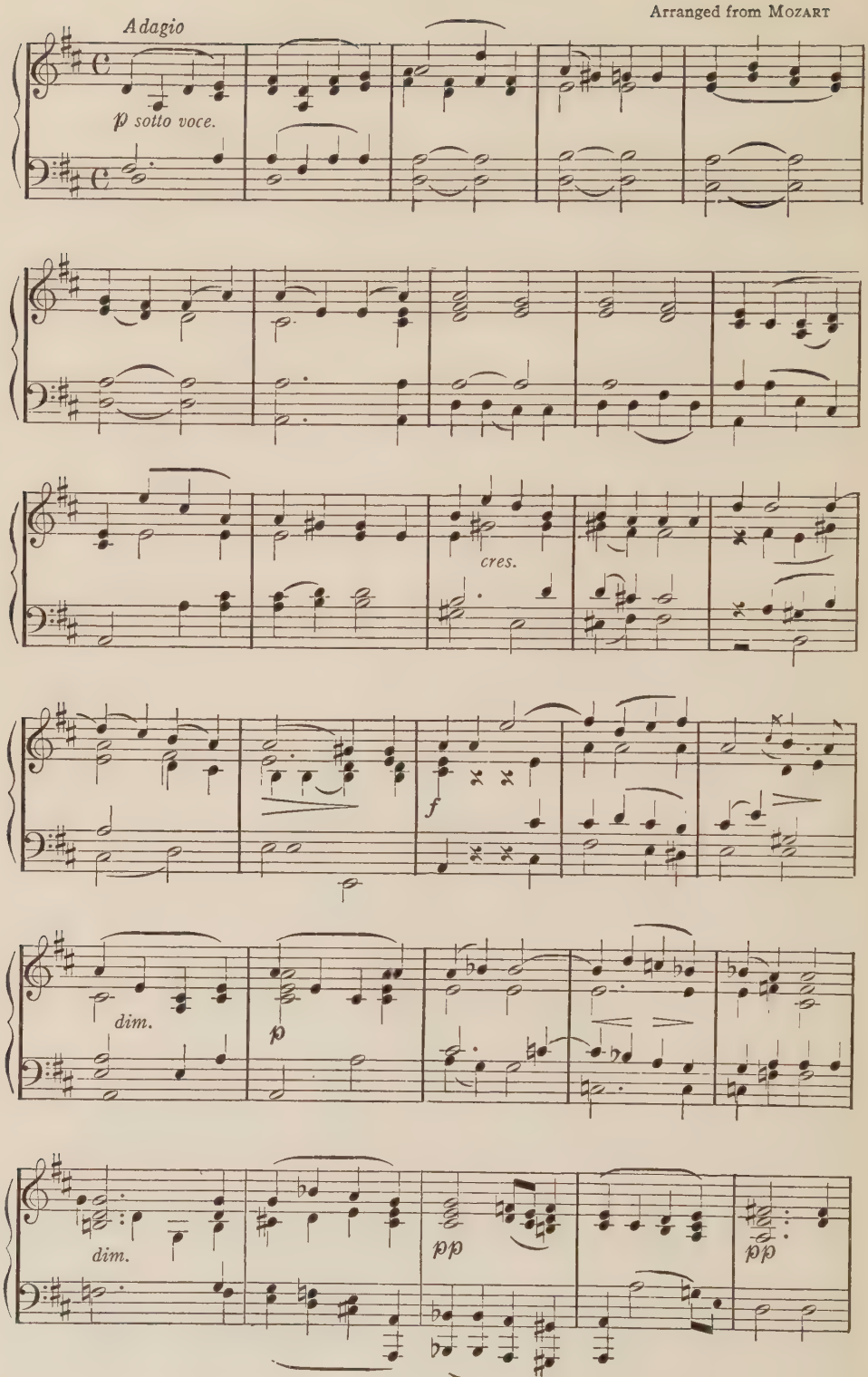
131 Dreaming

Arranged from SCHUMANN

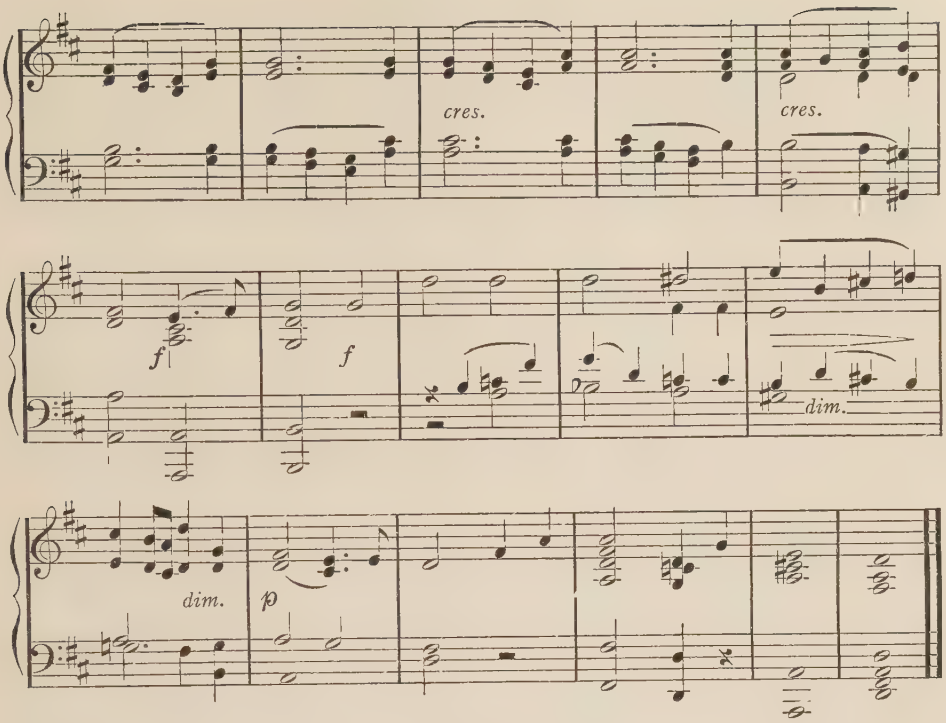


Ave verum corpus

Arranged from MOZART

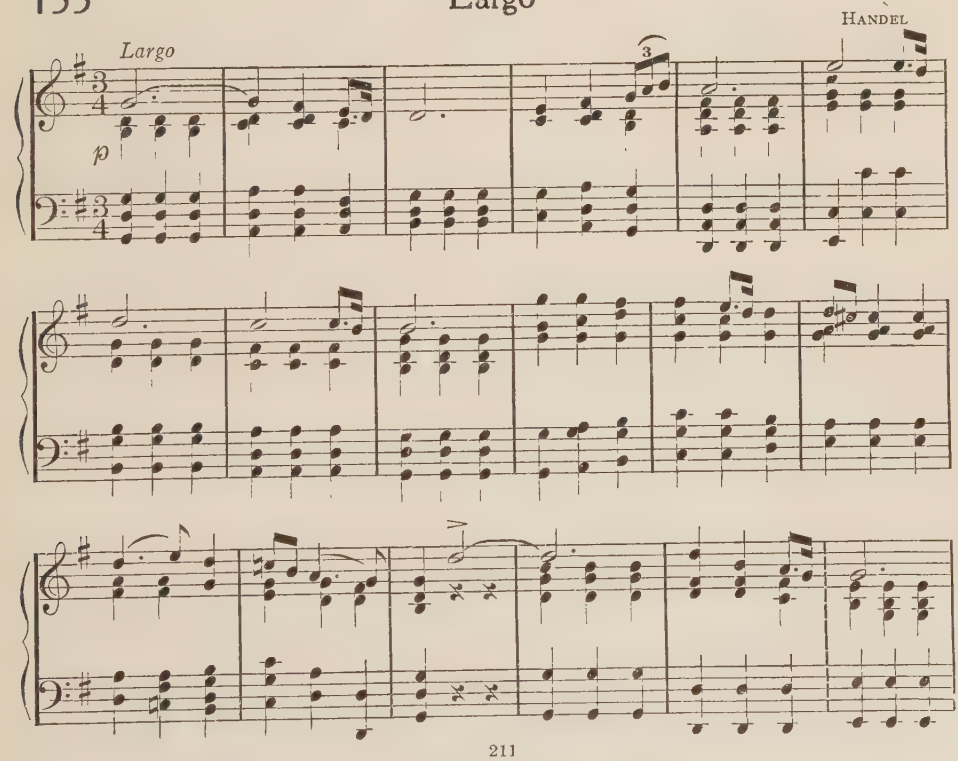


Ave verum corpus

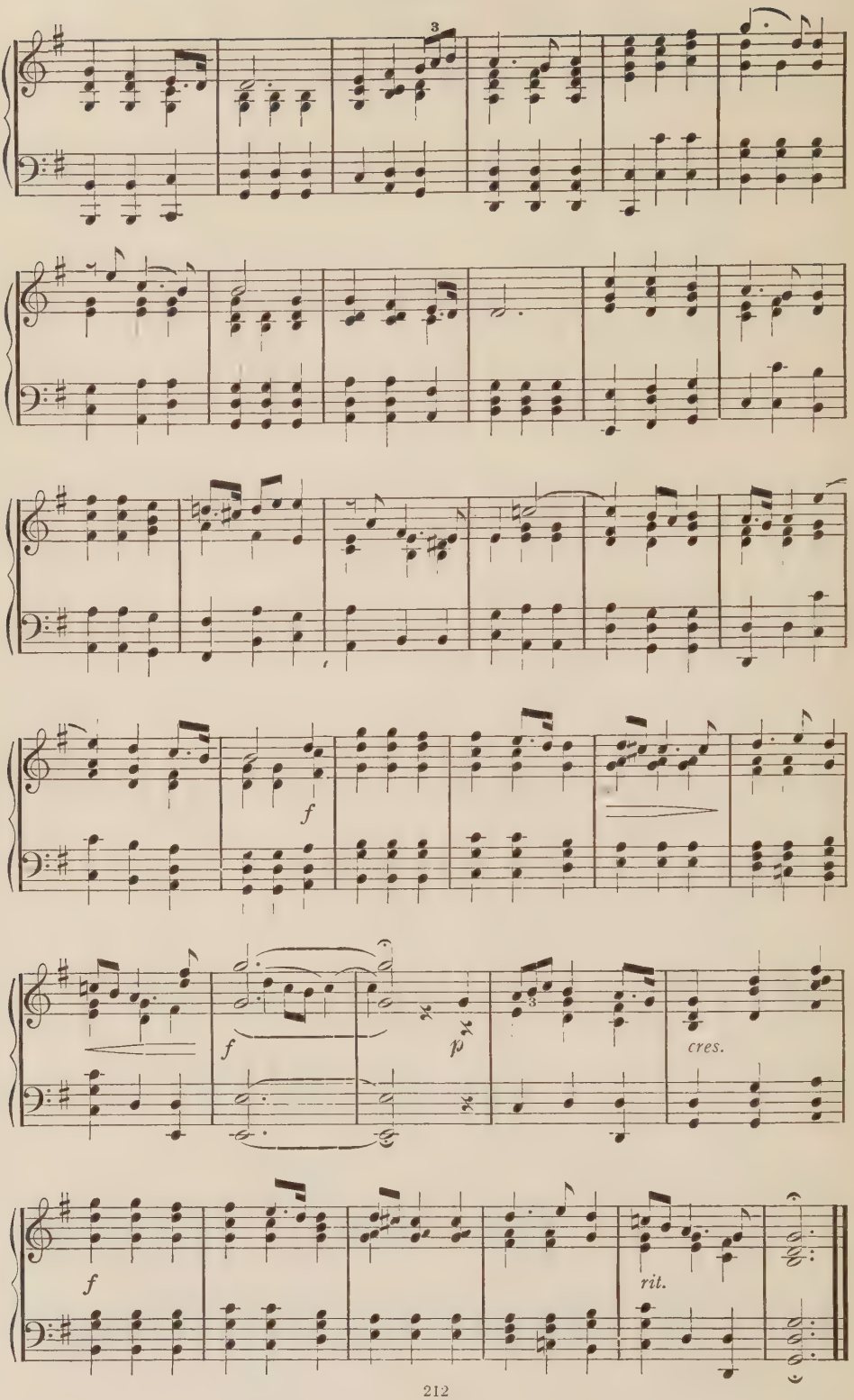


133

Largo



Largo



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